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THE CANADIAN ANTHEM BOOK

NO. 2.

A choice Collection of Anthems, Sentences,
Quartettes, etc.

Original and Selected,

FROM THE WORKS OF THE MOST POPULAR COMPOSERS, OLD AND NEW, FOR
THE USE OF CHURCH CHOIRS, MUSICAL ASSOCIATIONS
AND SOCIAL GATHERINGS.

ENLARGED EDITION.

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in the Office of the Minister of Agriculture at Ottawa.

PREFACE.

MUSICAL culture among the people has greatly advanced during the last fifteen or twenty years, and to keep pace with this tendency we have embraced in this book, music that will elevate, refine and improve the taste; and while this purpose has been kept steadily in view, we have as earnestly endeavored to meet the want of the *average choir* by including a large proportion of music easy of execution, and at the same time pure in style, pleasing to the ear, and rich in harmony. Leaders of choirs and others will readily find a large variety of Anthems and Pieces, suitable for special occasions, as well as an ample supply for Sabbath services. A special feature of the work is the introduction of a number of favourite Quartettes for Male Voices, which will be gladly welcomed and appreciated. It will be seen, that wherever possible, we have set the music in the short score. This style will not only be convenient for the organist, but has enabled us to compress into the book more than one hundred Anthems and Pieces. Symphonies and accompaniments have been inserted wherever requisite.

We are especially indebted to Messrs. Novello & Co., of London; Oliver Ditson Co., of Boston; and I. Suckling & Sons, of Toronto, for permission to publish some of their valuable Anthems. Also to Prof. Wm. Reed, for exquisite original compositions, as well as to other musicians whose modesty prevents us mentioning their names. We have also to thank Prof. E. A. Hilton, Mr. R. A. Becket, and many others for valuable suggestions.

If we have inadvertently trespassed upon the rights of any, we trust that the mention of the matter here, and an apology tendered, will be sufficient to exonerate us from serious blame.

C. W. COATES & SON.

INDEX.

	PAGE.		PAGE.		PAGE.
Abide with me....Howard M. Dow	124	I cannot always trace the way	Howard M. Dow 116 and 117	Our mighty Lord is risen.....	120
A few more years shall roll.....	H. P. Danks 52	I'm a pilgrim, I'm a stranger	G. W. Marston 209	Praise the Lord, O Jerusalem.....	H. P. Danks 153
And there were shepherds...Chappel	92	I heard a voice from heaven	Harry Rowe Shelley 201	Praise the Lord, O my soul	B. C. Henry 212
And the glory of the Lord..Handel	181	I will praise Thee, O Lord	T. Frank Allen 219	Praise ye the Father	Gounod 241
Arise, shine, for thy Light is come	B. F. Gilbert 96	If ye love Me	J. G. 78	Praise ye the LordH. P. Danks	69
Arise ye, arise....Pearl J. Sprague	60	If with all your hearts..Mendelssohn	136	Praise ye the Lord	Rev. C. H. Richards 28
Awake, awake, O Zion.....	S. Wesley Martin 70	In heaven the stars now are shining	L. O. Emerson 172	Prayer is the soul's sincere desire..	C. P. Morrison 215
Awake, my soul	Beethoven 164	In the Cross of Christ I glory.....	W. T. Giffe 229	Protect us through the coming night	Curshman 62
Blessed are the dead...Dudley Buck	119	It came upon the midnight clear....	Howard M. Dow 106	Remember now thy Creator	J. B. Rhodes 110
Blessed are the undefiled...C. H. G.	123	I waited for the Lord...Mendelssohn	190	Rock of Ages.....L. O. Emerson	7
Bow down Thine ear	57	I was glad	J. M. Duncan 150	Saviour, breathe an evening blessing	S. L. Conde 159
Cast thy burden upon the Lord.....	Mendelssohn 147	I will bless the LordH. P. Danks	66	Saviour, breathe an evening blessing	W. F. Sudds 161
Christ the Lord is risen to-day	Geo. W. Warren 233	I will extol thee	W. F. Sudds 43	Search me, O God....A. Baumbach	131
Come, Holy Spirit....J. L. Gilbert	124	I will lift up mine eyes	L. O. Emerson 9	Seek ye the Lord..Dr. J. V. Roberts	14
Come unto me	E. B. Story 217	Jesus is mine	L. O. Emerson 72	Shout the glad tidings	G. W. Marston 222
Comfort ye My people.....Handel	179	Lead, kindly Light...Dudley Buck	113	Sing and rejoice	H. P. Danks 101
Consider the Lilies	Topliff 19	Let not your heart be troubled	Stephen Nicholson 27	Still, still with Thee...W. H. Gerrish	109
Consolation	Howard M. Dow 116	Let not your heart be troubled..Z. G.	74	Sun of my soulW. E. Chantler	206
Create in me a clean heart	54	Let the words of my mouth	C. P. Morrison 176	Sweet the moments	J. E. Hall 156
Day of sweet memories	Howard M. Dow 99	Lift up your heads, O ye gates	W. A. Ogden 148	The Lord is my shepherd	W. O. Perkins 32
Depth of mercy ..Lizzie Voss Allen	167	Lord, we pray Thee	Dr. J. V. Roberts 25	The Lord is my strength.....	133
Far, far above.....	143	My shepherd is the living God	Eugene Thayer 202	The Lord of hostsDudley Buck	85
Father, I know Thy ways are just..	W. F. Sudds 58	Nearer, my God, to Thee...Moran	56	The Lord will comfort Zion	A. P. Brown 127
Father of mercies..Bernard Schmidt	140	Now to the Lord	J. E. Hall 165	There is a land of pure delight	Harry Rowe Shelley 226
Gently, Lord, O gently lead us	Fred L. Morey 102	O come, let us worshipHimmel	1	There is rest in Jesus' arms	M. L. Bartlett 228
Glad Tidings.....George C. Hugg	105	O death, where is thy sting	J. G. 122	Thy will be doneJ. R. Thomas	76
Glorious things of Thee are spok-n	A. J. Holden 235	O give thanks	J. M. Stillman 48	Turn Thou unto us, O Lord	James G. Barrett 82
Glory to Thee, my God, this night	A. Beirly 231	O Lord most holy	Abt 46	Unity of Love.....H. P. Danks	110
God is Love .. Harry Rowe Shelley	50	O praise the Lord	199	Vital spark of heavenly flame.....	Harwood 141
God of the morning....E. B. Smith	44	O praise the mighty God	L. O. Emerson 38	When the weary, seeking rest.....	W. H. Gerrish 115
Gone to her rest.....	118	O pray for the peaceWm. Reed	174	Whoso dwelleth.....William Reed	173
Great Jehovah, God of Nations	L. O. Emerson 12	O Saviour of the world.....	Henry Cameron 175		
Hark! the herald Angels sing.....	John F. Gilder 4	O that I had wings...Theo. T. Baker	77		
Hear me, Jehovah .. W. O. Perkins	36	One sweetly solemn thought	L. O. Emerson 170		
Hear my cry, O God	Frank M. Davis 240				
Heavenly Father	Beethoven 53				
Hosanna in the highest	Howard M. Dow 108				

CANADIAN ANTHEM BOOK.

No. 2.

O Come, Let us Worship.

PSALM XCV. 6, 7.

Arr. from HIMMEL.

Moderato. $\text{♩} = 66.$

SOPRANO.

ORGAN.

mf

p

mf SOLO SOPRANO.

O come let us wor - ship, and kneel be - fore the Lord our

p

Ma - ker; O come let us wor - ship, come let us kneel be - fore the

pp

f

By permission of NOVELLO & Co.

O COME, LET US WORSHIP.

mf *dim*

Lord, For He, He is the Lord our God, He..... is our

sf *dim.*

mf *p*

God; O come, let us wor-ship, and kneel be-fore the Lord our

pp

f *mf*

Ma-ker, For He is our God, He is the Lord, The Lord our

sf

p *f* *rall. molto.*

God; O come..... and kneel be-fore the Lord, O come..... and kneel be-fore the

poco rit. *rall. molto.*

p *f*

O COME, LET US WORSHIP.

3

a tempo. mf CHORUS.*dim.*

Lord. *mf* O come let us wor-ship and kneel be-fore the Lord..... *dim.* *p* O

come, let us wor-ship, *cres.* let us kneel be-fore the Lord, *p* He is For the *mf*

mf SOLO SOP.

cres. He is the Lord our God, *dim.* He..... is our God; *dim.* O

mf come, let us wor-ship, *mf* For *pp* let us wor-ship, *mf* be-fore the Lord our Ma-ker.

mf sost. He is our God, *pp* O come..... *pp* O come, *mf* He is the Lord, the Lord our God, *pp* He

.....and kneel be - fore the Lord, O come..... and kneel be fore the Lord.

is our God, is our God, our God.

f *rit.* *rall. molto.* *pp*

Hark! the Herald Angels Sing.

JOHN FRANCIS GILDER, Op. 9.

SOP.
ALTO

TENOR
BASS

f

Hark! the her-ald an - gels sing Glo - ry to the new-born King;

pp *f*

Peace on earth, and mer - cy mild: God and sin - ners re - con - ciled!

Joy - ful all ye na - tions rise, Join the tri - umphs of the skies;

ff

With th'an-gel - ic host pro - claim, Christ is born in Beth - le - hem!

SOPRANO SOLO.

Christ, by high-est Heav'n a-dor'd, Christ, the ev-er-last-ing Lord;

Triumphal. *f*

Late in time be-hold Him come,..... Off-spring of the

marcato. *rdll.*

ritard a tempo. *rall.*

CONTRALTO SOLO.

Vir-gin's womb. Veil'd in flesh, the God-head see;

Legato lento e con espressione.

Hail! th'in-car-nate De-i-ty; Pleas'd as Man, with

men to dwell,..... Je - sus, our E - man - u - el!

CHORUS.

Ris'n with heal - ing in His wings,... Light and life to all He brings;
sem pre ces - cen - do.

Hail! the Sun of Right - eous - ness,..... Hail, the heav'nborn Prince of Peace.

INTERLUDE.

f Ho - ly..... Fa - ther, Ho - ly Son,

Ho - ly..... Spir - it..... Three in One, Glo - ry as of old to Thee,

Now and ev - er more shall be. *f*

Rock of Ages.

With feeling.

L. O. EMERSON.

SOP.
ALTO
TENOR
BASS

Rock of Ag - es! cleft for me, Let me hide my - self in Thee;

Let the wa - ter and the blood, From Thy wound-ed side which flowed,

Be of sin the dou - ble cure, Save from wrath and make me pure.

SOPRANO SOLO.

Could..... my... tears for ev - er flow,

Could..... my zeal..... no lan - guor know,.....

The first system of the musical score for 'Rock of Ages'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'Could..... my zeal..... no lan - guor know,.....'.

These..... for sin..... could not..... a - - tone,.....

The second system of the musical score. The vocal melody continues with the lyrics 'These..... for sin..... could not..... a - - tone,.....'. The piano accompaniment consists of chords and moving lines in the left and right hands.

Thou..... must save, and Thou..... a - lone, In my

The third system of the musical score. The vocal melody continues with the lyrics 'Thou..... must save, and Thou..... a - lone, In my'. The piano accompaniment provides harmonic support.

hand no price I bring, Simply to Thy cross..... I cling.

rall. e dim.
p *rall. e dim.*

The fourth and final system of the musical score on this page. The vocal melody concludes with the lyrics 'hand no price I bring, Simply to Thy cross..... I cling.' The piano accompaniment features a *p* (piano) dynamic marking and a *rall. e dim.* (rallentando e diminuendo) instruction. The system ends with a double bar line.

QUARTETTE. *p*

While I draw this fleet - ing breath, When my eyes shall close in death,

cres. When I rise to worlds un-known, And be - hold Thee on Thy throne,

f Rock of Ag - es cleft for me, Let me hide my - self in Thee. *cres.*

I will lift up mine eyes unto the hills.*

Allegro Moderato.

L. O. EMERSON.

SOP.
ALTO
TENOR
BASS

Org.

I will lift up mine eyes unto the hills, I will lift up mine eyes unto the

hills, I will lift up mine eyes un-to the hills, From whence com-eth my help.

I will lift up my eyes un-to the hills, I will lift up mine eyes un-to the

Organ.

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ALTO AND TENOR

rit.

hills, I will lift up mine eyes un-to the hills, From whence com-eth my help,

rit.

Organ.

QUARTETTE.

My help cometh from the Lord which made heav'n and earth, which made heav'n and earth

Andante. SOPRANO SOLO.

p He will not suf-fer thy feet to be moved, He that keep-eth thee will not slumber,

Organ.

p QUARTETTE.

He that keep-eth Is-rael shall not slum-ber nor sleep. He slum-bers not..... He that keep-eth

pp

.....nor sleeps..... He slum-bers not..... nor
Is-rael slum-bers not nor sleeps. He, watching, slumbers not,

sleeps..... He watch-ing, slum-bers not nor sleeps.
slum-bers not nor sleeps, He that keep-eth Is-rael, slum-bers nor sleeps.

rit.

Moderato. SOP. AND ALTO.

* 2ND ALTO.
The Lord is thy keep-er, thy shade up-on thy right hand, The Lord is thy

Without accompaniment.

keep-er, thy shade up-on thy right hand. The sun shall not smite thee by

Organ.

Organ.

p day, Nor the moon by night. The Lord shall preserve thee, preserve thee from all e-vil.

Animato.

He shall pre-serve, pre-serve thy soul. The Lord shall pre-serve thy go-ing out, and thy

com-ing in, from this time forth, from this time forth, and e-ven for-ev-er more.

*If necessary the 2nd Alto may be sung by Tenor.

Great Jehovah, God of Nations.

L. O. EMERSON.

SOPRANO SOLO.

VOICE.

1. Great Je - ho - vah!

ORGAN.

God of na - tions, From Thy tem - ple in the skies,

Hear Thy peo - ple's sup - pli - ca - tion, Now for their de -

. . liv - 'rance rise, Now for their de - liv - 'rance rise.

CHORUS OR QUARTETTE.

1. Great Je-ho-vah, God of na-tions, From Thy temple in the skies, Hear Thy people's
3. Tho' our sins our hearts confessing, Long and loud for vengeance call. Thou hast mer-cy

Fine.

sup-pli-ca-tions, Now for their de-liv'rance rise, Now for their de-liv'rance rise.
more a-bounding, Je-sus' blood can cleanse them all, Je-sus' blood can cleanse them all.

ALTO OR BASS SOLO.

2. Though our sins our hearts con-founding,

Long and loud for vengeance call, Thou hast mer-cy more a-bound-ing,

D.S. for 3rd verse.

Je-sus' blood can cleanse from all, Je-sus' blood can cleanse from all. §

Seek ye the Lord.

ISAIAH LV. 6, 7.

Andantino. ♩ = 80

DR. J. V. ROBERTS.

TENOR SOLO.

VOICE.

ORGAN.

Sw. Diaps. and Oboe. *pp* Sw. Diaps.

Ped. Bourd.

Seek ye the

Lord while He may be found, call ye up - on Him while

He..... is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near;

Add Oboe.

mf

Let the wick-ed for-sake his

pp Sw. Diaps.

p espressivo.

way..... and the un-righ - teous man his thoughts, and re-turn un - to the Lord, re -

pp Voix Cel.

rall. *a tempo.*

turn un - to the Lord, and He will have mer - cy, and a - bund - ant - ly

a tempo.

rall. *Sw. Diaps.*

par - don, He will..... have mer - cy, and a - bund - ant - ly... par - don, a -

add Oboe.

SEEK YE THE LORD.

accol. *rall.* *a tempo.*

- bund - ant - ly... par - don, a - bund - ant - ly... par - don. Seek ye the
a tempo.

accol. *rall.* *soft Ch. Org.*

TENOR SOLO.

Lord while He may be found, call ye up - on Him while

pp CHORUS.

pp Seek ye the Lord, seek ye the Lord, seek ye, O

He is near, seek ye the Lord,

mf *pp*

seek the Lord, seek ye the Lord while He may..... be

mf *pp*

sw. with oboe.

seek ye the Lord... while He is near;
found, call ye up - on Him while He is near;

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

mf Let the wicked forsake his
cres. *dim.*
senza Ped.

This system contains the third and fourth staves of music. The top staff continues the vocal line. The bottom staff is a piano accompaniment. The key signature remains two flats. The system includes dynamic markings: *mf* (mezzo-forte), *cres.* (crescendo), *dim.* (diminuendo), and *senza Ped.* (without pedal).

mf way, and the unrighteous man his thoughts, and re - turn un - to the Lord, and re -
ff
ff *Gt. Org. Diaps. to Full Swell.*
Ped.

This system contains the fifth and sixth staves of music. The top staff continues the vocal line. The bottom staff is a piano accompaniment. The key signature remains two flats. The system includes dynamic markings: *mf* (mezzo-forte), *ff* (fortissimo), and *Ped.* (pedal). The bottom staff also includes the instruction *Gt. Org. Diaps. to Full Swell.*

SEEK YE THE LORD

He will have mer - cy,
 turn un-to the Lord, and He will have mer - cy, He will have

pp *Ch. Org.* *Sw. Diaps. with Oboe.*
pp *senza Ped.* *Ped. Bourd. coupd. to Sw.*

He will have mer - cy, *cres.* He will have *dim.*
 mer - cy, He will have mer - cy, and a-bund-ant - ly par-don,
cres. *dim.* *p* *Ch. Org. cres.*
senza Ped.

mer - cy, *cres.* He will... have mer - cy,
 and a-bund-ant - ly par - don, and a -
Sw. *Ch. Org.* *Sw.*
Ped. *senza Ped.* *Ped.*

and a-bund - ant-ly

pp

bund - ant - ly par-don, He will have mer - cy,

pp

pp put in Oboe.

par-don, and a - bund - ant - ly par-don. A - men.

pp He will have mer - cy and par - don. A - men.

pp *rall.*

rall.

Ped. 32 ft.

Moderato.

SOLO.

Consider the Lilies.

TOPLIFF.

As a Quartette by W. F. Sudds.

VOICE.

ORGAN.

Is not the life more than meat, And the bod - y than

CONSIDER THE LILIES.

raiment; Be-hold the fowls of the air, For they sow not, nei-ther do they reap, Nor

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

gath-er in-to barns, Yet your heav'nly Fa-ther feed

The second system continues the vocal and piano parts. The piano accompaniment features a prominent left-hand line with eighth-note patterns. Dynamics include a forte (*f*) marking.

eth them.

Gr. *dim.*

The third system concludes the vocal phrase. The piano part includes a decrescendo (*dim.*) and a *Gr.* (Grave) tempo marking. The system ends with a double bar line.

QUARTETTE.

p Con-sid-er the lil-ies of the field how they grow. They

Gr. stop Dia. and Melodia.

Ped.

The Quartette section begins with a piano (*p*) dynamic. It features four vocal staves and a piano accompaniment. The piano part includes a section marked *Gr. stop Dia. and Melodia.* and a *Ped.* (Pedal) instruction. The key signature remains two sharps.

toil not, nei - ther do they spin, They toil not, nei - ther do they

Ped.

This system contains the first two staves of music. The vocal line (treble clef) has a melody with eighth and sixteenth notes. The piano accompaniment (grand staff) features a flowing sixteenth-note pattern in the right hand and a simpler bass line in the left hand. A 'Ped.' (pedal) marking is placed below the piano staff.

spin..... And yet I say un - to you, I say un - to

This system contains the next two staves. The vocal line continues with the same melodic style. The piano accompaniment maintains the sixteenth-note texture. The lyrics 'spin..... And yet I say un - to you, I say un - to' are written below the vocal staff.

you, that e - ven Solomon in all his glo - ry was not ar -

cres. *f*

cres. *cres.*

This system contains the final two staves. The vocal line concludes with a sustained note marked with a forte (*f*) dynamic. The piano accompaniment features a crescendo (*cres.*) leading to a final chord. The lyrics 'you, that e - ven Solomon in all his glo - ry was not ar -' are written below the vocal staff.

CONSIDER THE LILIES.

ray'd like one of these. *p* Con-sid - er the lil - ies how they

grow, Con - sid - er the lil - ies how they grow, *cres.* They toil not, they *cres.*

toil not nei - ther do they spin, yet *f* I say un - to you, *f*

Gt. op. Dia.

The musical score is written for voice and piano. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The score is divided into five systems. The first system contains the first line of the vocal melody and the first line of the piano accompaniment. The second system contains the second line of the vocal melody and the second line of the piano accompaniment. The third system contains the third line of the vocal melody and the third line of the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the fourth line of the piano accompaniment. The fifth system contains the fifth line of the vocal melody and the fifth line of the piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and a final section marked 'Gt. op. Dia.' (Grandioso, Opere, Dialogue).

So - lo - mon in all his glo - ry was not ar - ray'd, was not ar - ray'd

dim.

dim.

Sw.

This system contains the first two staves of music. The vocal staves (treble and bass clef) feature a melody with lyrics. The piano accompaniment (grand staff) provides harmonic support. Dynamics include *dim.* and *Sw.*

like one of these,..... was not ar-ray'd,
was not array'd like one of these,

Gl. 4-ft. Flute.

Sw. *p*

This system contains the second two staves of music. The vocal staves continue the melody. The piano accompaniment includes a section for *Gl. 4-ft. Flute.* Dynamics include *Sw.* and *p*.

was not ar-ray'd like one of these,..... And yet I

p

This system contains the third two staves of music. The vocal staves conclude the phrase. The piano accompaniment continues with harmonic support. Dynamics include *p*.

CONSIDER THE LILIES

say un - to you, So-lo mon in all his glo - ry was not ar-ray'd

accel.
p accel.
p accel.

was not ar-ray'd, was not ar-ray'd like one..... of these, like one of

cres. *rall. dim.* *p*
cres. *rall. dim.* *p*
cres. *p rall. dim.* *p*

these, like one of these.....

pp

Lord, we pray Thee.

Largo. ♩ = 60. SOLO, TENOR OR TREBLE.

DR. J. V. ROBERTS.

VOICE. *p*

Lord, we pray Thee, Lord, we pray Thee that Thy grace may

ORGAN. *Su. Diaps. p*

al - ways prevent and fol - low us, that Thy grace may al - ways pre - vent and fol - low

us, and make us con - tin-ual-ly, and make us con - tin-ual-ly to be

giv'n to all good works; through Jesus Christ our Lord.

mf

dim. e rall.

CHORUS. *p*

Lord, we pray Thee, Lord, we pray Thee that Thy grace..... may

al - ways prevent and fol - low us, that Thy grace may al - ways pre - vent and fol - low

and make us con - tin - ual - ly, and make us con - tin - ual - ly to be
us, and make us con - tin - ual - ly..... to be
and make us con - tin - ual - ly to be
and make us to be

dim. rall. *pp*
giv'n to all good works; through Je - sus Christ our Lord. A - men.
dim. rall. *pp*

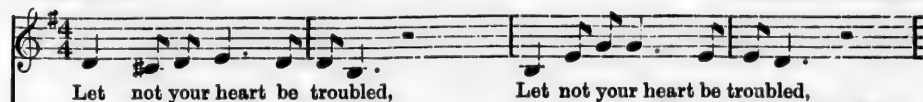
Let not your heart be troubled.

27

ALTO SOLO.

STEPHEN NICHOLSON.

VOICE.



ORGAN.



CHORUS.



Praise ye the Lord.

REV. C. H. RICHARDS.

CHORUS.

Con spirito.

SOP.

ALTO.

TENOR.

BASS.

Praise ye the Lord, all ye His peo-ple, O lift up your hearts in thanks -

Fine.

- giv - ing be - fore Him. For the Lord is good, and His mer cy is ev - er -

D.S.

- last - ing, He is good, He is good, and His mer - cy is ev - er - last - ing.

BARITONE OR BASS SOLO.

Who can utter the mighty acts of the Lord, of the Lord; and who can

show forth all His praise? He de - liv - er - eth His peo - ple, He re -

deemeth them from their distresses, He lift - eth them up, And He crowneth them with glo - ry.

TRISAGION AND SANCTUS.

Therefore with angels and archangels, com - pa - ny of heav'n, we laud and mag - ni - fy Thy
and with all the

glo - rious name, Ev - ermore praising Thee, Ev - ermore praising Thee, and say - ing:

UNISON. *All voices.*

Ho - ly, ho - ly ho - - - ly, Lord God of

8ves. ad lib.

Sab - a - oth, Heav'n and earth are full, are..... full.....

of Thy glo - - - ry, Glo - ry be to Thee,

to Thee, O Lord most high,..... Glo - ry

be to Thee, to Thee, O God, most high.....

SOPRANO SOLO.

O that men would 'praise Him, would praise Him for His good - ness.

Right hand 8va

ALTO.

And for His kind - ness un - to the chil - dren of men.

SOPRANO.

He com - fort - eth in sor - row, and He can heal the broken-hearted,

ALTO.

He calm - eth all their storms and giv - eth to His loved ones peace.

DUET—SOPR. & ALTO.

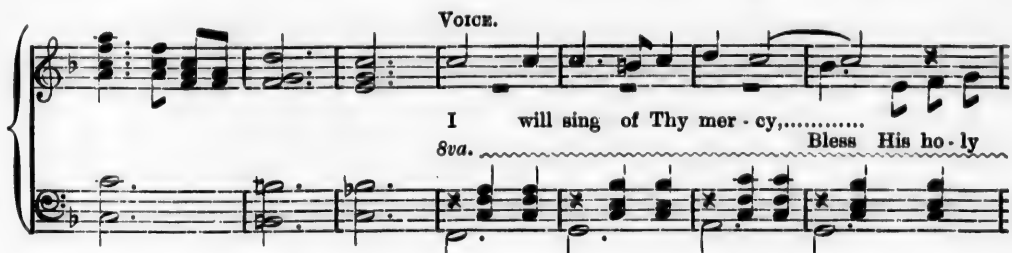
O bless His Name..... for - ev - er - more,..... O praise His
Bless His ho - ly Praise Him for His

ORGAN.

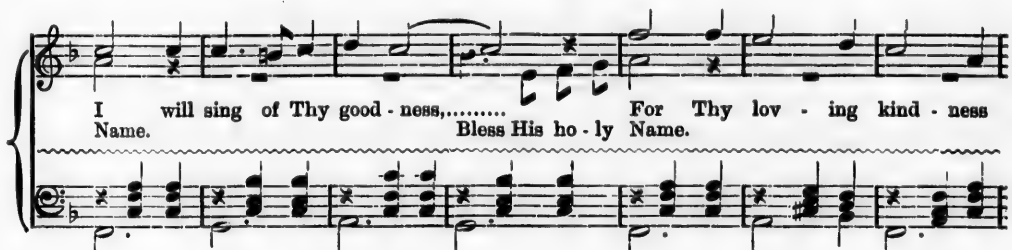


good - ness and pub - lish in ev - ery land His praise.


VOICE.



I will sing of Thy mer - cy,..... Bless His ho - ly
8va.

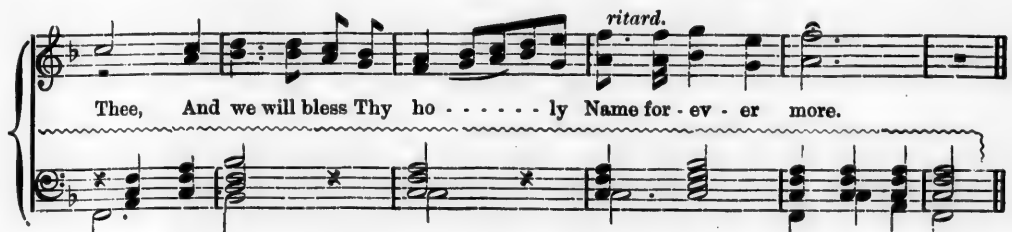


I will sing of Thy good - ness,..... For Thy lov - ing kind - ness
Name. Bless His ho - ly Name.



crowneth our days..... with..... bless - ing; My heart shall rest in

ritard.



Thee, And we will bless Thy ho - - - - - ly Name for - ev - er more.

CHORUS.



Praise the Lord, praise the Lord, praise the Lord, all ye peo - ple, O

colla voce.

praise the Lord, all ye the peo-ple of His hand, For He is good, For

Praise the Lord, for He is good, His

He is good, His mer-cy is ev-er-last-ing, Praise Him for ev-er

mer-cy is ev-er-last-ing, His

more. A men, A men.

more. A men, A men.

The Lord is my Shepherd.

DUET OR SEMI-CHORUS. May be sung by Soprano and Alto.

W. O. PERKINS.

Moderato.

TENOR. The Lord is my shep-herd, I shall not want, He mak-eth me to

BASS.

ORGAN.

lie down, lie down in green pas-tures, He lead-eth me be-

lie down, lie down in green pas-tures, He lead-eth me be-

lie down, lie down in green pas-tures, He lead-eth me be-

f *ad lib.*

side the still wa - ters, He lead - eth me..... be - side the still wa - ters.

colla voce.

FULL CHORUS.

a tempo.

The Lord is my shep-herd, I..... shall not want, He mak-eth me to

dim. *mf.*

lie down, lie down in green pas - tures, He lead - eth me..... be -

dim. *mf.*

He lead - eth, He lead-eth me

f *dim.*

- side the still wa - ters, He lead - eth me..... be - side the still wa - ters. He re -

f *dim.*

f cres. *mf.*

- stor-eth my soul. He re - storeth my soul, He leadeth me in the paths of righteousness for His

f cres. *mf.*

Lento. mp *f tempo primo.*

Names sake. Yea, tho' I walk thro' the val-ley and the shadow of death, I will

dim. poco a poco.

fear no e - vil for Thou art with me, Thy rod and Thy staff they com - fort me, Thy

rit. a tempo.

rod and Thy staff they com - fort me, Thou pre - par - est a tab - le, be - fore me in the

Organ.

cres.

presence of mine en - em - ies, Thou annointest my head with oil, my cup runneth o - ver, Sure-ly

cres.

I will

goodness and mer - cy shall fol - low me all my life,

I will dwell in the
And I will dwell in the house, in the

Org. I will dwell in the

dwel in the house of the Lord, I will dwell in the house *faster*

house, in the house of the Lord, I will dwell in the house, In the house of the Lord, I will

house, in the house of the Lord.

cres. poco a poco.

dwel..... in the house..... of the

I will dwell, I will dwell, I will dwell in the house,

poco dim.

Lord.....

in the house of the Lord for - ev - er and ev - er - more, in the house of the

accel. f

Lord, for ev - er - more, for - ev - er - more, for - ev - er, ev - er -

for - ev - er - more, for ev - er -

more, for ev - er - more, for - ev - er, ev - er - more, for ev - er - more, for - ev - er - more.

for - ev - er - more, for - ev - er - more,

Hear me, Jehovah.

SOPRANO SOLO. *Andante Religioso.*

W. O. PERKINS.

VOICE. Hear me, Je - ho - vah; un-to Thee do I lift up my cry; Give

ORGAN.

TENOR SOLO.

ear, O Lord, and hear me, O hear my prayer, Hear me, O Fa - ther, and

show us Thy lov - ing - kindness; in - clino Thine ear, and hear me, for I have called on Thee.

DUETT.

Hear us, O Fa - ther, un - to Thee do we lift up our cry, O

rit. a tempo.

Jehovah, hear us, give ear to our cry, O Lord, For we have call'd on Thee, O

hear us Je - ho - vah,

colla voce.

dim. e rit.

hear us, O hear us, give ear, O Lord, and hear us, O hear our pray'r.

mf Chorus. *Allegretto con Spirito.*

Lord we have cried to Thee, and Thou hast heard our prayer. We will ex - tol Thee and

We will.....

We

praise Thy ho - ly Name; Ev - ry day will we bless Thee, and we will praise Thy Name for

Ev - ry day will we

ev - er, We will ex - tol Thee, and praise Thy Name forever, We will ex - tol Thee, and we will
We will ex - tol

praise Thy Name for - ev - er - more, for - ev - er - more, for - ev - er - more.

O praise the Mighty God.

Allegro Moderato.

SOPRANO.

L. O. EMERSON.

SOLO.

CHORUS.

Sing prais - es un - to Him, sing

SOP.
ALTO.

ff O praise the Mighty God, all ye na - tions. *Organ.*

TENOR
BASS.

praise..... un - to Him, and speak good of His Name.

CHORUS.

mf O praise Him, all ye na - tions! praise

Solo.
p For His mer-cy is ev - er toward us, And the
cres. Him all ye na-tions!
p Organ.

cres.
 truth of the Lord en - dur - eth for - ev - er.
CHORUS.
 O praise the migh-ty God.

Solo.
 For His mer-cy is ev - er - more toward us, and the
Organ
 all ye na - tions.
p

cres. *rit.* *rit.*
 truth of the Lord, en - dur - eth for - ev - er - more.
CHORUS. mf
 O praise the migh - ty God, O
mf

O PRAISE THE MIGHTY GOD.

Solo.

cres. All ye na-tions, All ye na-tions,

Org. praise the migh-ty God, all ye na-tions, all ye na-tions, O

praise ye Je - ho - vah,

cres. praise ye Je - ho - vah, all..... ye na - tions, O bless His name, give

Org.

O praise Him, O praise Him,

f thanks un - to Him, O praise the Lord, O

p For His mer - cy is ev - er last - ing,

Org. praise the Lord, O praise ye the
O praise the

Solo.

For the truth..... of the Lord en -

Org.

migh - ty God, Praise ye Je - ho - vah!

Org.

dur - eth for - ev - er - more.

Praise ye Je - ho - vah! Praise His Name.

Solo.

O wor - ship the Lord, O wor - ship the Lord, For His

mer-cy, for His mer-cy is ev - er - lasting, towards all those that love and

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are written below the vocal line.

put their trust in Him.....

The word of Je - ho - vah standeth for - ev - er, The

The second system continues the musical score. The vocal line has a long note followed by a rest. The piano accompaniment features a series of chords. The lyrics are written below the vocal line.

cres. word..... of Je - ho - vah shall..... *cres.* re - main for

word of Je - ho - vah *ff* standeth for - ev - er, stand - eth for - ev - er,

The third system includes dynamic markings. The vocal line has a crescendo marking. The piano accompaniment has a fortissimo marking. The lyrics are written below the vocal line.

cres. ev - er - more, Shall..... re - main for - ev - er more.

ev - er - more, *ff* and - eth - for - ev - er, ev - er - more.

The fourth system concludes the musical score. The vocal line has a crescendo marking. The piano accompaniment has a fortissimo marking. The lyrics are written below the vocal line.

I will extol Thee.

43

Allegro Moderato.

W. F. SUDDS.

SOP.
ALTO.
TENOR
BASS.

Org. I will ex - tol Thee, O God, my King,

And I will bless Thy Name for ev - er; I will ex - tol Thee, O

God, my King; and I will bless Thy Name for - ev - er. And

And I will praise Thee, And I will praise Thee, And I will praise Thee,
I..... will praise Thee, And I..... will

And I will praise Thee, and I will bless Thy Name for - ev - er,
praise Thee, And

And I will praise Thee, and I will praise Thee, and I will praise Thy Name for-ev-er.
I will praise, and I will praise.

I WILL EXTOL THEE.

p Org.

more.....
ev - er more, Thou wilt sus - tain me,
Thou wilt sus -

Thou wilt sus - tain me, Thou wilt sus - tain me, and com - fort me,
tain, sus - tain me,
Thou wilt sus - tain me, wilt sus - tain me, and com - fort me,

And I will praise Thee, and I will praise Thee, and

And I will praise Thee, will praise Thee, and I will praise Thy Name for -
And I will praise Thee,
And I will praise Thy Name,

ev - er more, for ev - er more, for ev - er more.

God of the Morning.

E. B. SMITH.

SOP.
ALTO.

TENOR.
BASS.

God of the morn - - ing, Bright o'er us dawn - - ing,

Guide and pro- tect..... us, Safe..... through the... day, the day.

DUET. SOPRANO AND TENOR.

Thy name a - dor - ing, Par - don... im - plor - ing,

O'er our sins,..... mourn ing, To Thee we pray.....
O'er our sins mourning,

CHORUS.

God of the morn - ing, Bright o'er us dawn - ing, Guide and pro-
God of the morning, Bright o'er us dawning,

...tect..... us, Safe thro' the day, the day.....
Guide and pro - tect us, Safe thro' the day, safe thro' the day, the day.

O Lord most holy.

Andante. *p* *f* *Abt.*

SOP.
ALTO.
TENOR.
BASS.

Org. O Lord most ho - ly, O God most migh - ty,

O lov - ing Sa - viour, Thee would we be prais - ing with joy - ful lips,
For

For Thou hast re - deem - ed us, Thou hast re - deem - ed us of Thy grace and mer - cy.
Thou

SOP. SOLO. *Poco animato.*

Teach us to know Thee,

Org.

teach us to love Thee; Make us to

fol - . . . low, to fol - low af - ter ho - li-ness;

rit.

So in temp - ta - . . . tion, and in the hour of

rit.

sad - . . ness, We shall find help and com-fort in Thee.

molto cres. ff dim.

Ped.

CHORUS

p

Guide us, O Sa - viour, O lov - ing Sa - viour, So in the hour of

poco rit. dim. p p p pp

sad - ness we shall find com-fort and help in Thee. A - . . men, A - . . men.

p p p pp

4

O give Thanks.

Allegro con spirito.

J. M. STILLMAN.

SOP.
ALTO.
TENOR.
BASS.

O give thanks un - to the Lord, O give thanks un - to the Lord, for

He is good, the Lord is good, the Lord is..... good, for..... His.....

mer - cy en - dur - eth for ev - er, for..... His..... mer - cy en -

- dur - eth for ev - er, for..... His..... mer - cy en - dur - eth, en -

- dur - eth for ev - er. *Fine.* Save us, save..... us, Save us, O Lord,

save us, O..... save us, O Lord, and gath - er us from a - mong the hea - then, and

gath-er us from a - mong the heathen, to give thanks un - to His Ho - ly Name,

Save us, save..... us, save us, O Lord..... and gather us from among the
Save us, O Lord, Save us, O Lord,

hea-then, and gath-er us from a-mong the hea-then, to give thanks un - to His

Ho - ly Name, To give thanks..... To give thanks..... un - to His Ho ly
To give thanks, To give thanks

Name..... to give thanks, to give thanks un - to His Ho - ly Name.
to give thanks un - to His

D.C.

God is Love.

HARRY ROWE SHELLEY.

Andante.

ORGAN. *Sw. mp* *rit.*

BASS SOLO.

God is love, His mer-cy brightens all the path in which we rove,
a tempo.

R.H.

Ped. *Ped.*

Bliss He wakes and woe He lightens; God is wis-dom, God is love.

Gr.

CHORUS.

p

Glance and change are bus-y..... ev-er, man de-cays and a-ges... move.....

p

p

But His mer-cy wan-eth... nev-er; God is..... wis-dom, God is love.

p

BASS SOLO. *mp*

In the hour that dark-est seem-eth, Will His change-less good-ness prove;

Sw.

From the gloom His brightness streameth; God is wis-dom, God is love.

pp *Gt.*

Gt. coup sw. *Sw.* *Ped.* *Man.*

CHORUS.

God..... is love. Hope and com-fort from a-bove.....

He with earth-ly cares en-twin-eth

Gt.

Ev-ry-where His mer-cy shin-eth, God..... is... wis-dom, (*Sw. trem.*)

cres. *f* *p*

God is love. A... men.

p *rit.* *p* *rit.*

A few more Years shall Roll.

REV. H. BONAR, D.D.

H. P. DANKS.

Andante.

VOICE. *p*

SOPRANO SOLO. *p*

1. A
2. A
3. A
4. 'Tis

ORGAN. *p*

cres.

few more years shall roll, A few more sea - sons come, And
few more storms shall beat, On this wild, rock - y shore; And
few more strug-gles here. A few more part - ings o'er, A
but a lit - tle while And He shall come a - gain, Who

cres.

mf dim.

we shall be with those that rest A - sleep..... with-in the tomb;
we shall be where tem - pests cease, And sur - ges swell no more;
few more toils, a few more tears, And we..... shall weep no more;
died that we might live, who lives That we..... with Him may reign;

mf dim.

QUARTETTE OR CHORUS.

mp Then, O my Lord, pre - pare..... My soul for that great day..... Oh,

Then, O my Lord, pre - pare My soul for that great day,

cres.

mf *poco rall.* *dim.* *p*

wash me in Thy pre - cious blood, And take my sins a - way, a - way.
pre - cious blood, And way.

Heavenly Father.

Andante religioso.

FROM BEETHOVEN.

p

SOP.
ALTO.

Heav'n - ly Fa - ther, gra - cious-ly hear us; Hear the pe -

TENOR
BASS.

ti - tions we of - fer be - fore Thee, Let Thy mer - cy

p

rest up - on us! Heav'n - ly Fa - ther,

piu lento. *pp Adagio.*

gra - cious-ly hear us, Hear our pray'r, Hear our pray'r.

Create in Me a Clean Heart.

Sop.
ALTO.
TENOR.
BASS.

p
Cre - ate..... in me a clean heart,... O God,..... and re -

Repeat f
new a right spi - rit with - in me. *Cast me not a - way, cast me not a - way,*
repeat f *p* *Cast me not a - way,*

f *p* *pp*
cast me not a - way from Thy pres - ence, and take not Thy Ho - - - ly,

f
Ho - - - ly Spi - rit from me. Re - store un - to me..... the

joy of Thy sal - va - tion, re - - - store un - to..... me the

p
joy of Thy sal - va - tion, and up - - - hold me, Up - hold..... up -
p up -

p hold me, up - hold,..... up - hold me *f* with Thy free Spi - rit.

f Then will... I... teach.....
f Then will I teach trans - gres - sors Thy way,..... and

sin - ners shall be con - vert - ed un - to Thee. Then... will... I... then will... I...
 will I teach, will... I...

p teach trans - gres - sors Thy way, and sin - ners shall be con - vert - ed.

f un - to Thee, Then will I teach trans - gres - sors Thy
 Then will I

way, and sin - ners shall be con - vert - ed, con - - vert - ed un - to Thee. *rit.*

Hearer, my God, to Thee.

Andante affetuoso

Arr. from MORAN, by H.P.D.

ORGAN.

SOPRANO OR TENOR SOLO.

1. Near - er, my God, to Thee, Near - er to Thee!
 2. Though like a wan - der - er, Wea - ry and lone,
 3. There let my way ap - pear Steps up to heav'n;
 4. Then with my wak - ing thoughts, Bright with Thy praise,

E'en though it be a cross That rais - eth me;
 Dark-ness comes o - ver me, My rest a stone;
 All that Thou send - est me, In mer - cy giv'n;
 Out of thy ston - y griefs Al - tars I'll raise;

Still all my song shall be, Near - er, my God, to Thee,
 Yet in my dreams I'd be, Near - er, my God, to Thee,
 An - gels to beck - on me, Near - er, my God, to Thee,
 So by my woes to be, Near - er, my God, to Thee,

Near - er... my... God, to Thee, Near - er... to... Thee!

QUARTETTE OR CHORUS.

1. Still all my song shall be Near - er my... God, to Thee, Near - er... my...
 2. Yet in my dreams I'd be, Near - er. my... God, to Thee, Near - er... my...
 3. An - gels to beck - on me Near - er, my... God, to Thee, Near - er... my...
 4. So by my woes to be, Near - er, my... God, to Thee, Near - er... my...

God to Thee, Near - er... to... Thee!

Ending

Bow Down Thine Ear.

Moderato mp

SOP.
ALTO.
TENOR
BASS.

Bow down thine ear, O Lord, and... hear us, Hear the pe-

Hear my prayer, Hear my
 ti - tions we of - fer to Thee, Hear our prayer, Hear our

prayer, O Lord, most high, Hear our prayer, Hear our prayer.

Father, I know Thy ways are just.

Andante.

ALTO OR MEZZO SOPRANO SOLO.

W. F. SUDDS.

VOICE.

Soft strg. tone.

p Fa-ther, I know Thy

ways are just, Tho' all to me un-known..... *mf* O grant me

rall. dim.
grace Thy love to trust, and cry Thy will be done.....

CHORUS. *mp*
Fa-ther, I know Thy ways are just, Tho' all to me un-known.....
to me un-known,

dim.

O grant me grace Thy love to trust, And cry Thy will be done.....
Thy will be done.

SOLO. mf

If Thou should'st hedge with thorns my path, And wealth and friends be gone.....

mf accel. cres.

..... Still with a live - - ly faith I'll cry, Thy will, O

dim. rall.

God, be done..... Thy will, O God, be done.....

CHORUS.

Al - though Thy steps I can - not trace, Thy Sove - reign right I

mf

own,..... And so, in - struc - ted by Thy grace, I'll cry Thy will be

rall. dim.

done,..... Thy will. Thy will, O God, be done..... Thy will be done.

Arise ye, arise!

Bold, energetic.

PEARL J. SPRAGUE.

dim.

Sop.
ALTO
TENOR
BASS.

A - rise ye, a - rise ye, a - rise..... a - rise, for there shall be a
ye,

day, when the watch-man up-on mount E-phra-im shall cry, a - rise ye, a - rise ye, a -

Cheerfully.

rise,..... a - rise, and let us go up to Zi - on, A - rise, and let us go,..... a -
a - rise,

rise, and let us go..... a - rise, a - rise, a-rise, and let us go up to Zi - on.

a-rise,

RECITATIVE.

For thus saith the Lord, sing... with glad-ness, sing... with glad-ness, sing..... for Ja-cob, and

A tempo.

shout,..... and shout..... and shout among the chief of the nation, and shout,... and shout... and

and shout, and shout, and shout,

shout a-mong the chief of the na-tion, pub - lish ye, praise ye, and say, O Lord,

save..... Thy peo-ple, Save..... Thy peo-ple, the rem - nant of Is - ra - el! A -

rise ye, a - rise, a - rise ye, a - rise, a - rise, a - rise, and let us go up to

Cres.

Zi - on, to the Lord our God..... un - to the Lord, to the
un - to the Lord,.....

Rit. ad lib.

Lord our God, to the Lord our God, un - to the Lord our God.

Protect us through the Coming Night.

Andante. *p* **TENOR OR SOPRANO SOLO.** **CURSHMAN.**

VOICE. Pro - tect us through the com - ing

ORGAN. *Sw. 8 ft.*

night, O Fa - ther, O Fa - ther, might - - - y. de - liv - er

cres - *cen* - *do.* *p*

us - from every ill, de - liv - er us from every ill, And guard our slum -

DUET. SOP. AND ALTO.

ber, And guard our slum - - ber. Pro - tect us through the
O Fa - - ther

com - ing night, O Fa - ther, O Fa - - ther might
might . . . - y! O..... Fa - ther might

cre - - - - - cen - - - - - do.

y, de - liv - er us..... from ev - ery ill, de - liv - er us from ev - ery
y, O..... Fa - ther. O.....

dim. rit. QUARTETTE. mp.

ill, and guard our slum - - - ber, And guard our slum - - ber. Pro -
Fa - - - - - ther,..... And guard our slum - - ber.

PROTECT US THROUGH THE COMING NIGHT.

First system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a grand piano section. The lyrics are: "tect us through the com - ing night. O Fa - ther, O Fa - ther, O Fa - ther". The piano part includes a *cres.* (crescendo) marking and a *Ped.* (pedal) marking.

tect us through the com - ing night. O Fa - ther, O Fa - ther, O Fa - ther
 Fa - ther, O Fa - ther, O Fa - ther

cres.
Ped.

Second system of the musical score. The vocal line continues with: "Fa - ther might - y, de - liv - er us from every ill, de - liv - er might - y! O Fa - ther mighty, de - liv - er". The piano part includes a *cres. cen - do.* (crescendo) marking.

Fa - ther might - y, de - liv - er us from every ill, de - liv - er
 might - y! O Fa - ther mighty, de - liv - er

cres. cen - do.

Third system of the musical score. The vocal line continues with: "us from eve - ry ill, And' guard our slum - ber, And guard our slum -". The piano part includes *pp* (pianissimo) and *rall.* (rallentando) markings, and a *Soft Ped.* (soft pedal) marking.

us from eve - ry ill, And' guard our slum - ber, And guard our slum -
 And' guard our slum - ber, And guard our slum -

pp *rall.*
pp *rall.*
Soft Ped.

ber, Pro-*tec*t us, Fa-*ther*, O Fa-*ther* might-y, Pro-*tec*t us, Fa-*ther*, O Fa-*ther*
Fa-*ther*

p

might y!

might - y, Pro-*tec*t us, Fa-*ther*, O Fa-*ther* might - y! O Fa-*ther*
Fa-*ther* might - y!

cres. f *p* *lento.*

might - y! O Fa-*ther* might - y, de-*liv*-er us..... from..... ill, And guard our
de-*liv*-er us, *p*

Ped.

slum . . . ber, . And guard our slum ber.

pp

I will Bless the Lord.

(PSALM XXXIV.)

Allegretto maestoso. M. ♩ = 126.

H. P. DANES.

SOP.
ALTO.
TENOR
BASS.

f

I will bless the Lord at all times; His praise shall con - tin - ual - ly be

in..... my mouth. My soul shall make her boast in the Lord: the

hum - ble shall hear there - of and be glad. ☉ mag - ni - fy the Lord with

me, with me, and let us ex - alt His Name, ex - alt His Name to

mp con calma.
geth - er. *mp* I sought the Lord, and He heard me, He heard me, and de -

liv - er'd me from all my fears; They look'd un - to

Him, and were light - en'd, were light-en'd; and their fac - es were not a -

mf sham - od, a - sham - ed. *f con forza.* This poor man cried, and the Lord
mf and the Lord..... *f*

heard him, and saved, and saved him out of all his trou - bles; The

an - gel of the Lord en-camp-eth round a - bout them that fear.....

f

Him, and de - liv - er - eth them. O taste and see that the

rall. *f a tempo.*

Lord, He is good: bless-ed is the man that trust - eth in Him. O

mf

fearthe Lord, all ye all ye His saints: for there is no
O fear there

cres. *f*

want to them that fear Him, that fear..... Him.

Adagio.

Praise Be the Lord.

PSALM CXLVII.

H. P. DANKS.

Allegretto Maestoso.

SOP.
ALTO
TENOR.
BASS.

f Praise ye the Lord; for it is good to sing prais-es un-to our

God, un-to..... our God; for it is pleas-ant; and praise is

come-ly; for it is pleas-ant; and praise is come-ly. The Lord doth build up Je-

ru-sa-lem: He gath-er-eth to-geth-er the out-casts of Is-ra-el, of

cres. Is-ra-el. *f* O sing un-to the Lord with thanksgiving, with thanksgiving; sing

cres. prais-es up-on the harp, sing praises un-to..... our God: Praise the Lord, O Je-
cres. Praise the Lord, O Je-

f *Adagio. dim.*

ru - sa - lem; Praise thy God, O Zi - on, O Zi - on, A - men, A - men.

Praise'thy God, thy God,

Awake, awake, O Zion.

Allegro.

S. WESLEY MARTIN.

SOP.
ALTO
TENOR.
BASS

A - wake, a - wake O Zi - on, In strength and beau - ty sing, A -

wake, a - wake, O Zi - on, in strength and beau - ty sing, Put on thy robe of

beau - ty, With ho - ly joy and du - ty, thou ci - ty of the King.

DUET. SOPRANO AND ALTO.

Organ

Thy bond - age and thy mourn - ing, Shall pass night a - way;..... No

more the foe op - pres - sing, But God thy wrongs re - dressing, Thy dark - ness turns to

> ad lib.

day,..... Thy darkness turns..... to day..... The voice of watchmen
Thy darkness turns

singing, On ev - 'ry breeze is blown ; The voice of watchmen singing, On

ev - 'ry breeze is blown ; With eye to eye be - hold - ing, The glo - rious day un -

fold - ing, When Christ shall reign a - lone, When Christ shall reign a - lone.

con spirito.

Our God in might a - ris - ing, Hath bare His arm and cried, Our
Our God in might a

God in might a - ris - ing, Hath bared His arm and cried, " Ho, ye of ev - 'ry
might..... a

na - tion, Return and taste sal - va - tion, For Christ your Lord..... hath died."

Jesus is Mine.

Andante.

L. O. EMERSON.

VOICE.

ORGAN. *p*

SOPRANO SOLO. *Slowly and with expression.*

1. Fade, fade, each
2. Fare - well, ye

earth - ly joy, Je - sus is mine..... Break ev - 'ry
dreams of night, Je - sus is mine..... Lost in the

ten - der tie, Je - - - sus is mine
dawn - ing bright, Je - - - sus is mine.

CHORUS *f*

1. Dark is the wil der - ness, Earth has no rest - ing place, Je - sus a -
2. All that my soul has tried, Left but a dis - mal void, Je - sus has

lone can bless, Je - - sus is mine. *dim.* *D.C. for 2nd verse.*
sat - is - fied, Je - - sus is mine. *dim.* *p*

3. Fare - well, mor - tal - i - ty, Je - sus is mine.....

Wel - come e - ter - ni - ty, Je - sus is mine;..... Wel - come, O

p *cres.* *f*

loved and blest, Wel-come, sweet scenes of rest; Wel-come my Sa-viour's breast;

dim. *p* *rall e dim.*

Je - sus is mine, is mine,..... is mine,..... Je - sus is mine.
is mine, is mine,

Let not your Heart be Troubled.

SOPRANO SOLO. *Andante.*

Z. G.

VOICE.

1. Let not your heart be trou - bled, Nor sad - ness come to thee.....
2. I go a place there to pre - pare, But shall re - turn to you;.....
3. Then if ye love me faith - ful - ly, Keep my com - mand - ments true; ...

ORGAN.

mf

For ye be - lieve in God, a - bove, Be - lieve al - so in Me:
That where I am there ye may be, With God in... un - ion true,
And God will send the Com - for - ter, With peace to a - bide with you:

My Fa - - - ther's
I am the
Then if ye

My Father's house is grand and fair, There ma - ny man - sions stand ;.....
I am the way, the truth, the life, The on - ly path to... Heav'n ;...
Then if ye love me faith - ful - ly; Keep my com - mand - ments true ;

I would have
And what - so -

Riten.

I would have told you were it not so, In Heav'n that beau - teous land,
And what-so-e'er ye ask thro' me, It tru - ly shall be giv'n.
Omit after 3rd verse.

After last verse only.

And God will send the Com - for - ter, With peace to a - bide with you.

Lento p

With peace,..... with peace,..... With peace to a - bide with you ;

Riten.

And God will send the Com - fort - er, With peace to a - bide with you.
Riten.

Thy will be done.

Andante.

J. R. THOMAS.

SOP.
ALTO

1 My God, my Fa - ther, while I stray, Far from my home, on
2 What though in lone - ly grief I sigh, For friends be - lov'd no
3 Let but my faint - ing heart be blest, With Thy sweet Spir - it

TENOR.
BASS.

life's rough way, O... teach me from my heart to say, "Thy will be done."
long - er nigh, Sub - mis - sive still would I... re - ply, "Thy will be done."
for its guest, My God, to Thee I leave the rest, "Thy will be done."

SOLO SOPRANO OR TENOR

Tho' dark my path and sad my lot, Let me be still and mur - mur not.
If thou should'st call me to re - sign, What most I prize— it ne'er was mine,
Re - new my will from day to day, Blend it with Thine, and take a - way

ORGAN

CHORUS.

Or breathe a pray'r di - vine - - ly taught,
I on - ly yield Thee what... is Thine— "Thy will be done."
All that now makes it hard... to say

Oh that I had Wings.

Andante sostenuto.

THEODORE T. BARKER.

VOICE.

ORGAN.

TENOR SOLO.

Oh, that I had wings, had

wings like a dove, Oh, that I had wings, had wings..... like a

p

dove, Then would I fly a - way, would fly... a - - way and be..... at

Lento. pp

pp Lento.

CHORUS. *A tempo primo.*

Oh, that I had wings, had wings like a dove, Oh, that I had
rest, Oh, that I had

wings, had wings like a dove, Then would I fly a-way, would fly... a -

wings, that I had

way.....

way, would fly a-way, and be at rest, be at rest.....

pp *ppp Lento.* *pp* *ppp*

If ye love Me.

Moderato non troppo. 84=♩

J. G.

SOP.
ALTO

mp If ye love Me, keep My com - mand - ments, and I will pray the

TENOR.
BASS

Fa - ther and He shall give you an - oth - er Com - fort - er, that He may a -

VERSE

bide with you for - ev - er, Ev'n the Spir - it of Truth, whom the

cres.

world can-not re - cei e, be - cause it se - eth Him not, nei - ther know - eth

dim. CHORUS *mf*

Him, seeth Him not, nei - ther know - eth Him. *mf* But ye know Him, for He

dwell - eth with you, and shall, and shall... be in..... you.

BASS SOLO. *Con espress.*

I will not leave you com-fort-less,

IF YE LOVE ME.

cres.

I will come to you, *mp* I will



cres *cen*

come,... come to you. I will come,



do *molto rit.* *f*

I will come, I will come, will come to

do, *f*



p

you. I will not leave you.

mp a tempo. *p*



will

cres.

I will come,

Con espress.

cres.

f

I will come,..... will come,..... to you.

f ad lib. dim. p

I will not leave..... you com - fort - less.

CHORUS.

p

If ye love Me, keep my com-mand-ments, and I will pray the Fa - ther, and

The image displays a musical score for a piece titled "The Lord's Prayer." It is arranged for piano and voice. The piano part is written in G major (one sharp) and 4/4 time. The vocal melody is written in the soprano clef, also in G major and 4/4 time. The lyrics are: "He shall give you an-oth-er Com-fort-er, that He may a-bide with you for ev-er." The score includes dynamic markings such as *cres.*, *con.*, *do.*, *f*, *p*, and *Andante.* The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal melody is simple and follows the rhythm of the lyrics.

cres. *con.* *do.* *f*

He shall give you an-oth-er Com-fort-er, that He may a-bide with you for ev-er.

p *Andante.* *p*

er, That He may a-bide with you for ev-er, for ev-er.

Turn Thou unto us, O Lord.

Andantino.

JAMES G. BARNETT.

ORGAN.

p

Turn Thou, turn Thou, turn Thou un-to us, O

dim.

p

Lord, Turn Thou un - to us, O Lord, and hear our pray'r, Hearken to the
and hear our

dim.

dim.

p *dim.*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).

voice of sup - pli - ca - tion, Im - plor - ing mer - cy and pro - tec - - tion,

p *dim.*

p *dim.*

This system contains the next two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Dynamics include *p* (piano) and *dim.* (diminuendo).

DUET.

Turn - ing to Thee,..... and..... Thee on - ly, O God..... of mer - cy
O God

p *mf*

This system contains the final two staves of music. The top staff is a duet vocal line. The bottom staff is a piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

TURN THOU UNTO US, O LORD.

full..... of com - pas - sion, Hear..... our pray'r, and grant us Thy pro -
full of O hear our

p

SOPRANO SOLO. *p*

Turn - ing to Thee..... and..... Thee on - ly.

CHORUS. *f*

tec - tion, Turn - ing to Thee, and Thee on - ly.

f *p*

TRIO.

Hear our pray'rs and grant us Thy pro - tec - tion, O turn Thou un - to
Turn..... to

p

CHORUS.

us, O God; O turn and hear our prayer, Turn un - to

us and hear our prayer, We be - seech..... Thee.

pp *dim.* *ppp*

pp *ppp*

pp *dim.* *ppp*

The Lord of Hosts.

Allo. con Fuoco. ♩ = 120.

DUDLEY BUCK.

BASS SOLO. *f*

VOICE.

The Lord of Hosts, the Lord of Hosts is

ORGAN.

p

with..... us, the God of Ja . cob, the God..... of

This system features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

CHORUS.

ff The Lord of Hosts, the
Ja . cob is our Ref uge,

Ped. *

The chorus begins with a vocal melody and piano accompaniment. The vocal line has a fermata over the word 'Refuge'. The piano accompaniment features a more complex, flowing pattern. A 'Ped.' (pedal) marking with an asterisk is placed over a series of chords in the bass line.

Lord of Hosts is with..... us, the God of Ja . cob, the

This system continues the musical piece with a vocal melody and piano accompaniment. The piano accompaniment features a more complex, flowing pattern, similar to the chorus section.

of God..... of Ja - cob is our ref . . . uge, our ref . . . uge, the

Lord..... of Hosts..... the Lord of Hosts is with..... us, the

God of Ja - cob, the God of Ja - - cob is our

dim. *p* *dim.*

The musical score is written for voice and piano. It consists of four systems of staves. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo and style are not explicitly marked, but the notation suggests a moderate, reverent pace. The lyrics are printed below the vocal lines. The piano part features arpeggiated chords and sustained bass notes. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

THE LORD OF HOSTS.

cres.

ref - uge, our ref - uge, is our ref uge, our

cres.

ref uge.

mf The Lord..... *mf* The of

mf The Lord..... of Hosts..... the

Lord..... of Hosts..... the Lord..... of Hosts..... is
Hosts,..... of the Lord..... of Hosts..... is with us, is.....

Lord of Hosts is with us,

The musical score is written for a voice and piano. The voice part is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The score is divided into four systems. The first system shows the vocal melody with lyrics 'ref - uge, our ref - uge, is our ref uge, our' and a piano accompaniment. The second system continues the vocal melody with lyrics 'ref uge.' and 'The Lord..... The of'. The third system continues the vocal melody with lyrics 'The Lord..... of Hosts..... the' and 'Lord..... of Hosts..... is Hosts,..... of the Lord..... of Hosts..... is with us, is.....'. The fourth system continues the vocal melody with lyrics 'Lord of Hosts is with us,' and a piano accompaniment.

with..... us. The God..... of

with us, is with us. The God..... of Ja-cob is our

The God..... of Ja-cob is our ref

Ja - cob is our..... ref - uge,

ref - uge, our..... ref - uge, the Lord, the Lord of

mf The God..... of Ja - cob is our ref - uge, the

..... uge,..... The Lord of Hosts.....

dim. p

Hosts..... the Lord of Hosts is with..... us, pp

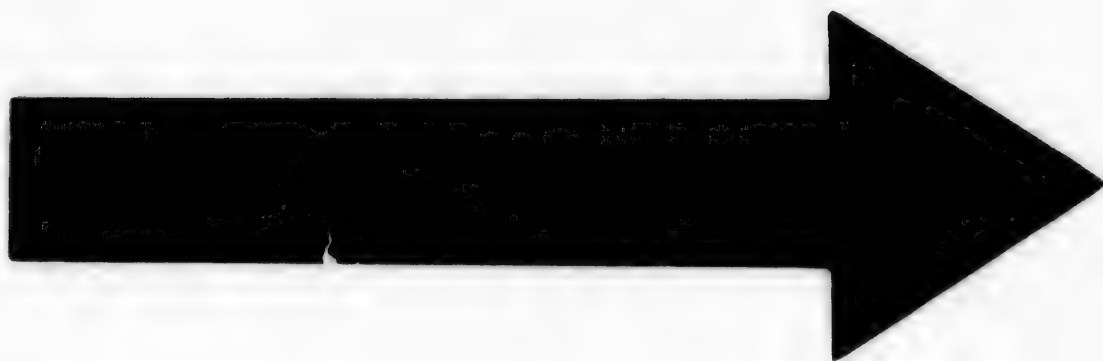
Hosts Lord is of Hosts with..... us, The Lord of Hosts is

pp

..... The Lord of Hosts,..... is with.....

pp

The musical score is written for a voice and piano. The vocal part is in a single melodic line with lyrics. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. The key signature has one flat (B-flat). The tempo and style are indicated by the dynamics and the overall feel of the music.



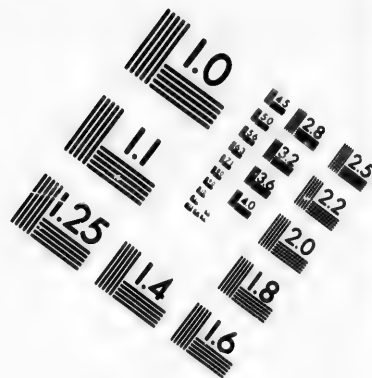
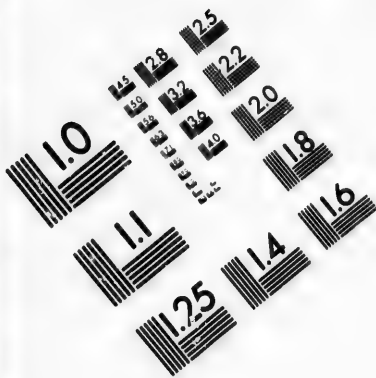
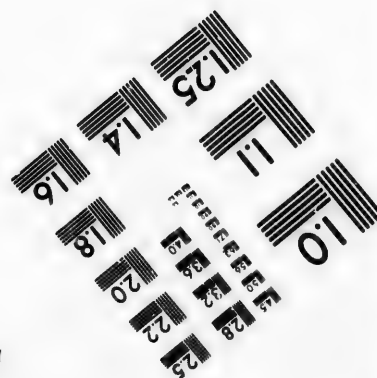
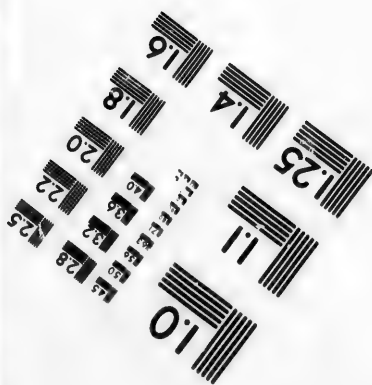
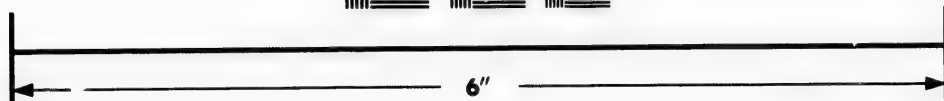
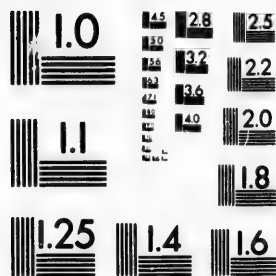


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15 28
13 22
12 25
11 20
10 18

11
10
01

cres - - - - *cen* - - - - *do.*

with us; the God of Ja - - - cob is our

cres - - - - *cen* - - - - *do.*

ff

ref - - uge, is..... our ref - - uge, the Lord of
is..... our ref - - uge, is our.....

ref - - - - uge, The Lord..... of

ff

Hosts..... the Lord of Hosts is with..... us, the God of
ref - - uge,

Ja . . . cob, the God of Ja . . . cob is our

The first system of the musical score for 'The Lord of Hosts'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'Ja . . . cob, the God of Ja . . . cob is our'.

ref - - uge, is our ref - - uge, our

ref - - uge, uge, is..... our ref - - uge, uge, our

The second system of the musical score. The vocal melody continues with the lyrics 'ref - - uge, is our ref - - uge, our'. The piano accompaniment provides harmonic support. The lyrics 'ref - - uge, uge, is..... our ref - - uge, uge, our' are also present.

ref - - uge. A . . . men, A . . . men.

ref - - uge. A . . . men, A . . . men.

The third system of the musical score. The vocal melody concludes with the lyrics 'ref - - uge. A . . . men, A . . . men.'. The piano accompaniment features a final chord. The lyrics 'ref - - uge. A . . . men, A . . . men.' are also present.

And there were Shepherds.

CHRISTMAS ANTHEM.

Andante Affettuoso.

CHAPPEL.

ORGAN

The organ introduction is written for a four-part setting in 4/4 time, featuring a treble and bass staff with various chords and melodic lines.

DUET. SOPRANO AND ALTO.

The vocal duet is written for Soprano and Alto voices in 4/4 time. The lyrics are: "And there were shepherds, And there were shepherds, And there were shep - herds a -"

Org.

The organ accompaniment is written for a four-part setting in 4/4 time, featuring a treble and bass staff with various chords and melodic lines. The lyrics are: "bid - ing in the field, keep - ing watch o - ver their flocks by night; And there were"

Org.

The organ accompaniment is written for a four-part setting in 4/4 time, featuring a treble and bass staff with various chords and melodic lines. The lyrics are: "shep - herds keep - ing watch o - ver their flocks by night, were shepherds keeping watch o -"

Org.

The organ accompaniment is written for a four-part setting in 4/4 time, featuring a treble and bass staff with various chords and melodic lines. The lyrics are: "ver their flocks, o - ver their flocks, their flocks by night."

BASS SOLO. *Animato.*

And lo,..... the An - gel of the Lord came up-on them, the An-gel of the

Lord, and lo, the An - gel of the Lord, the An - gel of the Lord came up - on them;

CHORUS. *Allegretto.*

And the glo - ry of the Lord, the glo - ry, the glo - ry, the

glo - ry of the Lord shone round a - bout them, of the Lord

shone, shone round a - bout them and they were sore a - fraid.....

SOPRANO SOLO. *Andante espressione.**Andantino offetuoso.*

And the An-gel said unto them, fear not, fear not for be-hold I bring glad tidings, glad

The first system of the musical score for Soprano Solo. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

ti-dings, glad ti - dings of great joy, be - hold I bring you glad ti-dings of great

The second system of the musical score. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand.

joy, great joy, great joy, glad ti dings of great joy, I

The third system of the musical score. The vocal line features a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment includes some chords and rests in the right hand.

bring you glad ti - dings of great joy, fear not, I bring glad

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with its characteristic rhythmic pattern.

ad lib.

ti - - dings, I bring glad ti - - dings of great joy,

Sym. Allegro spirito.

CHORUS.

For un - to you is born this day, un - to you is

born this day a Sa - viour who is Christ the Lord. the

Presto moderato.

Lord, a Sa - viour, who is Christ the Lord, a Sa - viour who is Christ

the Lord; Glo - ry to God in the high - - - est, good

will and peace to - wards men, and on earth peace, good

will, and peace, good will and peace, good will and peace, good

will and peace to - wards men. A - - - - - men. *Adagio.* **FINE.**

Arise, Shine, for Thy Light is Come.

DUET. SOPRANO AND CONTRALTO. *Allegro.*

B. F. GILBERT.

SOP.
ALTO
A - rise, A-rise, A - rise..... Shine, for thy light is come,
ACCOM.

Shine, for thy light is come. And the glo - ry of the Lord is ris - en up -

on..... Thee, And the glo - ry of the Lord is ris-en up - on.....

Thee, For be - hold, gross dark - ness shall cov - er the earth, gross

dark - ness, gross dark - ness, gross dark - ness the peo-ple, But the Lord shall a-rise, The

Lord shall a-rise, But the Lord shall a-rise up - on Thee, And His glo-ry shall be
But the Lord shall a-rise up - on Thee, And His

ORGAN. ORG.
seen, shall be seen up - on Thee; He shall a - rise, He shall a - rise,
glo-ry

CHORUS. *cres.* *dim.*
He shall a - rise, shall a - rise up - on thee, And the bright-ness of His
He

glo-ry shall be seen, be seen up - on Thee, And the brightness of His glo-ry shall be

seen up - on Thee.

Organ.

A - rise, a - rise, a

rise,..... shine for Thy light is come, Shine for Thy light is come.

Organ.

And all the Gen-tiles shall come to Thy light, And kings to the bright-ness of His

ris - ing, And His glo - ry shall be seen up - on Thee.....

Day of Sweet Memories.

Allegretto.

HOWARD M. DOW.

SOPRANO OR TENOR SOLO.

VOICE.

ORGAN.

1. Day..... of sweet
2. Fair..... were men's
3. True..... to thy.

rit.

men . . . ries fra . . . grant and ho . . . ly; Day..... bringing
 dreams..... here be . side..... the low man . . . ger; Thy star..... led them
 . . . self..... both in think . . . ing and do . . . ing. Ev . . . er the

cheer..... to the down . . . cast and low . . . ly, Fair Christ . . . mas of
 on . . . ward thro' doubt..... and thro' dan . . . ger; What though..... it de .
 vis . . . ion of good . . . ness pur . su . . . ing, Still look..... for the

old..... Long..... thy glad prom . . . ise has led..... on the
 lays?..... The day..... of man's tri . . . umph o'er sin..... and o'er
 day, When neigh . bour with neigh . . . bour in kind . . . ness a .

a - ges; Long..... sung by po - ets, long chant - ed by sa - ges, Thy
sor - row; Though wait - ing to day..... it shall come..... with to - mor - row; Pre -
gree - ing, New earth..... and new hea - vens all men..... shall be see - ing, The

sto - ry's been told..... Thy sto - ry's been told.....
pare..... then the ways!..... Pre - pare then the ways!.....
old..... passed a - way..... The old passed a - way.....

CHORUS.

Birth of the Sa - viour, we hailed it with glad - ness!

Birth of the light, and the death of all sad - ness! Thy

pro - mise fore - tells... God's com - ing to earth... by the path - way of

do.
du - - ty; God's com - - ing to clothe..... the old world..... in new
beau ty; Then ring the glad bells! Then ring the glad bells.

Sing and Rejoice.

Allegretto.

H. P. DANKS.

ORGAN. *f*
mp
Sing and re - joice, O daugh - ter of Si - on, O daugh - ter of
f *mp*
re-joice
crs. *f*
Si - - on, Sing and re - joice..... O daugh - ter of
crs. *f*
re - joice,

Si on, For lo, For lo, I come, I come, I come, saith the

Lord I come, And I will dwell in the midst of thee, saith the Lord thy

Organ.
God.

SOLO. SOPRANO OR TENOR.

Grazioso. mf

Come hith - er, ye faith - ful, Tri - umph - ant - ly sing Come

see in the man - ger The An - gel's dread King To

cres.

Beth - le - hem, hast - en with joy - ful ac - cord..... O

f come ye, come hith - er *mf* To wor - ship the Lord.....

Tutti. Grazioso. mf

Hark! hark to the An - gels, All sing - ing in heav'n, "To

cres.

God in the high - est, All glo - ry be giv'n, To Beth - le - hem

cres.

f has - ten with joy - ful ac - cord, O come ye, come hith - er to

Organ.

wor - ship the Lord.

f *Tempo primo.*

Sing and re - joice, O daugh - ter of Si - on, O daugh - ter of re - joice,

cres.

Si - - on; Sing and re - joice,..... O daugh - ter of Si - on, For re - joice,

cres.

lo, For lo, I come, I come, I come, saith the Lord,..... And I come,

f

I will dwell in the mid'st of thee, saith the Lord thy God.

Glad Tidings.

Geo. C. Hugo.

Allegro.

SOP.
ALTO
TENOR.
BASS.

Be - hold! be - hold! be - hold!..... I bring you glad tid-ings of

great joy, I bring you glad ti - dings of great joy; Be - hold! be -

hold! be - hold!..... I bring you glad ti - dings, I bring you glad ti - dings of

great..... joy..... Of great..... joy..... Which shall be to all

rall - en - - tan - - do.

peo - ple, Which shall be to all peo - ple, Which shall be..... to..... all peo - ple.

a tempo.

For un - to you is born..... this day in the Cit - y of Da - vid A

Sa - vour which is Christ the Lord,..... For un - to you is born this

day in the ci - ty of Da - vid, A Sa - vour which is Christ the Lord.

ritard.

It Came Upon the Midnight Clear.

QUARTETTE FOR MALE VOICES.

Allegretto.

HOWARD M. DOW.

1. It came up - on the mid - night clear, That glo - rious song of old, From

an - gels bend - ing near to earth To touch their harps of gold. "Peace,

peace to the earth, good will to men From heav'n's, from heav'n's all gracious King."

From heav'n's.....

Peace, peace

From heav'n's, from heav'n's all gracious King."

peace to the earth, good will to men From heav'n's, from heav'n's all gracious King."

From heav'n's.....

Lento. p
 The world, the world in sol - emn, sol - emn still - ness lay,

Allegretto. f
 To hear the an - gels sing,..... To..... hear the an - gels sing.

2. Still thro' the clo - ven skies they come, With peace - ful wings un - furled; And
 8. But with the woes of sin and strife The world has suf - fered long; Be -
 4. And ye, be - neath life's crush - ing load Whose forms are bend - ing low, Who

rit. a tempo. p
 still their heav'n - ly mu - sic floats O'er all the wea - ry world; A -
 - neath the an - gel-strain have roll'd Two thous - and years of wrong; And
 toil a - long the climb - ing way, With pain - ful steps and slow, Look
rit. a tempo. p
 A - bove
 And man
 Look now

p
 - bove its sad and low - ly plains They bend on hov - 'ring wing.
 man, at war with man, hears not The love - song which they bring.
 now, for glad and gold - en hours Come swift - ly on the wing.

They send.....
 The love . . .
 Come swift . . .

Lento. p

And ev - er, ev - er o'er its ba - bel, ba - bel sounds
Oh, hush, oh, hush the noise, ye men, ye men of strife,
Oh, rest, oh, rest be - side the wea - ry wea - ry road,

Allegretto.

The bless - ed an - gels sing, The bless - ed an - gels sing.
And hear the an - gels sing, And hear the an - gels sing.
And hear the an - gels sing, And hear the an - gels sing.

Hosanna in the Highest!

SENTENCE.—QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

Allegro. Org. ff

1st & 2nd TENOR.
1st & 2nd BASS.

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Org. p Lento.

est, Peace on earth, good - will towards men, Peace on

Allegro.

earth, good - will towards men Ho - san - na in the high - est, Ho - san - na in the

high - est, Ho - san - na in the high - est, in the high - est.

Still, Still with Thee.

Words by H. B. STOWE.

QUARTETTE FOR MALE VOICES.

Music by W. H. GERRISH

1st & 2nd TENOR

pp

1 Still, still with Thee—when purple
 2 Alone with Thee—amid the
 3 When sinks the soul, subdued by
 4 So shall it be at last, in

f

morn - ing break - eth,
 mys - tic sha - dows,
 toil to slum - ber,
 that bright morn - ing

1st & 2nd BASS

pp

When the bird waketh, and the
 The solemn hush of nature
 Its closing eye looks up to
 When the soul waketh, and life's

sha - dows flee;
 new - ly born;
 Thee in prayer;
 sha - dows flee;

Fairer than morning, lovelier
 Alone with Thee, in breathless
 Sweet the repose, beneath Thy
 Oh, in that hour fairer than

than the day - light,
 a - dor - a - tion,
 wings o'er - shad - ing,
 day - light dawn - ing,

Dawns the sweet con - scious - ness, I am with Thee,
 In the calm dew, and fresh - ness of the morn,
 But sweet - er still, to wake and find Thee there,
 Shall rise the glo - rious thought, I am with Thee,

Unity of Love.

QUARTETTE OR CHORUS FOR MALE VOICES.

Without Organ. M. ♩ = 112.

H. P. DANKS.

1st & 2nd TENOR.

1. Be-hold! how good and sweet For breth-ren thus to meet, With one ac -
 2. As Her-mon's dew dis - tills, Or that on Zi-on's hills, To swell their

1st & 2nd BASS.

cord, with one ac - cord! Sweet as the fragrance spread, When
 store, To swell their store, So God doth shed His grace On

cord, with one ac - cord! Sweet as the fra - grance spread, When o - ver
 store, To swell their store, So God doth shed His grace On eve - ry

o - ver Aa - ron's head, The rich per - fume was shed, That pleased the Lord.
 eve - ry dwell - ing - place, Where love il - lumes the face, Life ev - er - - more.

Aa - ron's head.
 dwell - ing place.

Remember now Thy Creator.

Ecclesiastes xii.

QUARTETTE FOR MALE VOICES.

May be sung without accompaniment.

J. B. RHODES.

1st & 2nd TENOR.

Re - mem - ber now thy Cre - a - tor in the days of thy youth, while the

1st & 2nd BASS.

{ evil days come not, nor the years } have no pleas - ure in them; while the
 { draw nigh, when thou shalt say, I }

sun, or the light, or the moon, or the stars, be not dark - ened, nor the

clouds re - turn..... af - ter the rain, In the day when the keep - ers

of the house shall trem - ble, and the { strong men shall bow them - selves, and the grinders }

cease be - cause they are few, { and those that look out of the } windows be darkened, And the

doors shall be shut in the streets, { when the sound of the grinding is low, } { and he shall rise up at the }

voice of the bird, and all the daughters of music { shall be brought low ; }

crs.

Also when they shall be afraid of that which is high, and fears shall be in the way, and the

crs.

p

al - mond tree shall flour - ish, { and the grasshopper } and de - sire shall fail :

p

unis. adagio.

{ because man goeth to his long } go a - bout the streets; Or

home, and the mourners

p

ev - er the sil - ver cord be loosed, or the gold - en bowl be bro - ken, or the

p

p *f*

pitcher be broken at the foun - tain, or the wheel broken at the cis - tern, { Then shall the dust } return to the

p *f*

f

earth as it was { and the spirit } turn unto God who gave it, A - - men.

f

Lead, Kindly Light.

MALE QUARTETTE.

DUDLEY BUCK, Op. 68, No. 5.

Con moto e rubato.

1st & 2nd TENOR.

Lead, kind - ly Light, a - mid th'en-cir-el - ing gloom, Lead Thou me

1st & 2nd BASS.

on; The night is dark, and I am far from home, Lead Thou me

The night is dark.....

on. Keep Thou my feet; I do not ask to see the dis-tant

mf dim.

scene: One step e-nough for me. I was not ev - er thus, nor

p mf dim.

prayed that Thou shouldst lead me on; I loved to choose and see my path, but now.....

p f

to choose my path,.....

..... lead Thou me on! I loved the gar - ish day, And
 Thou me

spite, and spite of fears. Pride ruled my will, Re - mem - ber not past

years So long Thy power hath blest me sure it still will lead me on, O'er

moor and fen, o'er crag and tor - rent, o'er crag and tor - rent, till the

night is gone, the night is gone. And with the morn those

an - gel fa - ces smile, Which I have loved long since, and lost a -

Musical notation includes piano (p), mezzo-forte (mf), forte (f), and dynamic markings (dim., p, mf, f). The score is written for piano and voice in G major, 4/4 time.

Consolation.

QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

Andante.
mf

1st & 2nd
TENOR.

1. Come un - to me when shad - ows dark - ly gath - er, When the sad
2. Large are the man - sions in thy Fath - er's dwell - ing, Glad are the
3. There like an E - den blos - som - ing in glad - ness, Bloom the fair

1st & 2nd
BASS.

heart is wea - ry and dis - tress, Seek - ing for com - fort
homes that sor - rows nev - er dim; Sweet are the harps in
flow'rs the earth too rude - ly press'd; Come un - to me, all

from your heavenly Fath - er: Come un - to me and I will give you rest.
ho - ly mu - sic swell - ing, Soft are the tones which raise the heav'n - ly hymn.
ye who, droop in sad - ness.— Come un - to me and I will give you rest.

I Cannot always Trace the Way.

QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

Religioso.
p

1st & 2nd
TENOR.

1. I can - not always trace the way, Where Thou, Almighty One dost move, But I can
2. When myst'ry clouds my darkened path, I'll check my dread, my doubter - rove, In this my
3. Yes, God is love: a word like this Can eve - ry gloom - y thought re - move, And turn all

1st & 2nd
BASS.

But I can
In this my
And turn all

Dow.

al - ways, al - ways say, But I can al - ways, al - ways say... That God... is
 soul sweet com - fort hath, In this my soul sweet com - fort hath... That God... is
 tears, all woes to bliss, And turn all tears, all woes to bliss... For God... is

can al-ways say,
 In this my soul,
 And turn all tears,

can al-ways say,
 sweet com-fort hath,
 All woes to bliss, *p rit.*

love. But I can al - ways, al-ways say, But I can al - ways, al-ways say That God is love.
 love. In this my soul, in this my soul, Sweet comfort hath, sweet comfort hath, That God is love.
 love. And turn all tears, and turn all tears, All woes to bliss, all woes to bliss. For God is love.

I CANNOT ALWAYS TRACE.—ARR. FOR MIXED VOICES.

Religioso. *cres.* *dim.*

Sop. *p*

ALTO.

1. I can - not al - ways trace the way Where Thou, Al-might - y One, dost
 2. When mys - t'ry clouds my dark-en'd path, I'll check my dread, my doubts re -
 3. Yes! God is love, a word like this Can ev - 'ry gloom - y thought re -

p

TENOR.

BASS.

move, But I can al - ways, al - ways say, But I can
 prove, In this my soul sweet com - fort hath, In this my
 move, And turn all tears, all woes to bliss, And turn all

But I
 In this
 And take can
 my
 all

al - ways, al - ways say That God is love, But I can
 soul sweet com - fort hath, That God is love. In this my
 tears, all woes to bliss, For God is love. And turn all

can al - ways say,
In this my soul
and turn all tears,

can al - ways say
sweet com-fort hath,
all woes to bliss,

cres. *pp rit.*

al - ways, al - ways say, But I can al - ways, al - ways say That God is love.
soul, In this my soul sweet com-fort hath, sweet com-fort hath, That God is love.
tears, and turn all tears, all woes to bliss, all woes to bliss, For God is love.

pp rit.

Gone to her Rest.

TRIO FOR FEMALE VOICES.

Legato. *p*

1st & 2nd
SOPRANO.

1. Gone to her rest! She lin - gers here no long - er; A rest - less
2. Gone to her rest! O shall we ev - er reach her; See her a -
3. Gone to her rest! The door thro' which she van - ish'd Clos'd as she
4. Gone to her rest! O ho - ly, bless - ed Sa - viour, Give us a

ALTO.

pil - grim walk - ing pain - ful - ly, With heart - felt long - ing,
gain, and know her for our own? Will she con - duct us
left us, and we're here a lone; We stand with - out, in
balm to soothe and calm our woe, And if Thou wilt, O

dai - ly grow - ing strong - er, And yearn - ing vis - ions of the past to be.
to the heav'n - ly Teach - er, And bow be - side us, low be - fore the throne?
tears, for - lorn and ban-ish'd, Long - ing to fol - low where the lov'd one's gone.
grant Thy pard'ning fav - or, And take us when we leave this vale be - low.

Coda for last verse. *p* *pp*

Peace - ful - ly slum - ber! Rest thee for - ev - er!

pp

Blessed are the Dead.

D. BUCK.

pp con moto. *pp* *p*

SOP
ALTO

Bless - ed, Bless - ed, Bless - ed are the dead,

TENOR
BASS

pp *pp* *p*

mf *p*

who in the Lord are sleep - ing; Ev - en so, saith the

mf *p*

mf *dim.*

Spir - it; For they rest from their la - bors,

for they rest from their la - bors,

mf *dim.*

mf *Sempre cres.* *f*

For they rest from their la - . . . bors, they rest, they rest,

mf *p* *f*

pp *ppp*

from their la - . . . bors, from their la - . . . bors.

pp *ppp*

from their la - bors,

Our Mighty Lord is Risen.

E. H. BAILLY.

Allegro moderato.

SOP.
ALTO.
TENOR.
BASS.

Organ.

Lo! the third day's light is dawn-ing, See! the

Org.

migh - ty Lord is ris - ing, List! ex - ult - ant throngs are cry - ing Vic - t'ry thro' the

Org.

sky. Lo! the third day's light is dawn-ing, See! the migh - ty Lord is ris - ing,

Org.

List! ex - ult - ant throngs are cry - ing Vic - t'ry thro' the sky.

SOPRANO SOLO.

Yes, the day is sure - ly break-ing, With the brightness

of His wak-ing, Streams the light a - far. Hear the hosts re -

joic - ing, sing - ing, Hear the measured mu - sic ring - ing

Through its archways hea - ven fing-ing . Tri-umph on the air

CHORUS.
f Lo! the third day's light is dawn-ing, See! the

migh - ty Lord is ris - ing, List! ex-ult - ant throngs are cry - ing Vic - t'ry thro' the

sky. Sing, ye saints of sor-row fly-ing, Sing of joys and hopes un-dy-ing,

Org.

Sing of life be-yond all sigh-ing, Bliss for ev-er-more.

O Death, where is Thy Sting.

SENTENCE FOR EASTER.

Moderato.
SOPRANI AND ALTI.

J. G.

rit.

VOICE.

O death, where is thy sting, O grave, where is thy vic-to-ry?

mp

rit.

ORGAN.

TENORI AND BASSI.

O death, where is Thy sting, O grave, where is thy vic-to-ry?

Andantino moderato.

mp

CHORUS.

Thanks be to God, thanks be to God thanks be to God, who giv-eth us the vic-to-ry.

cres. *rit.* *Adagio.*

through our Lord, Je-sus Christ, through our Lord, Je-sus Christ. A-men.

cres. *rit.*

cres. *rit.*

Blessed are the Undeified.

C. H. G.

Adagio. *cres.*

Sop.
ALTO.
TENOR.
BASS.

Bless-ed are the un-de-fil-ed in the way, that

walk in the law, the law of the Lord. A-men.

p *p*

Abide with Me.

QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

*Andante Religioso.*1st & 2nd
TENOR1st & 2nd
BASS

1. A - bide with me, fast falls the ev - en - tide, The dark - ness
deep-ens, with me, with me a - bide, When oth - er help - ers fail, and
Lord.....
com - forts flee, Help of the help-less, O a - bide with me.

2 Swift to its close ebbs out life's little day ;
Earth's joys grow dim, it's glories pass away ;
Change and decay in all around I see ;
O Thou, who changest not, abide with me.

3 I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's
power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, O abide with me.

4 I fear no foe with Thee at hand to bless,
Ills have no weight, and tears no bitterness !
Where is death's sting ? where grave thy victory ?
I triumph still, if Thou abide with me.

5 Reveal Thyself before my closing eyes ;
Shine through the gloom, and point me to the
skies.
Heaven's morning breaks and earth's vain shad-
In life, in death, O Lord, abide with me.

Come, Holy Spirit.

BARITONE SOLO

Moderato

J. L. GILBERT.

VOICE.

PIANO.

Come, Ho - ly Spir - - it, calm my mind,

And fit me to ap - - - - - proach my God ;

cres. *f*

This system features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The lyrics are 'And fit me to ap - - - - - proach my God ;'. The piano part includes dynamic markings for *cres.* and *f*.

Re - move each vain, each world - ly thought,

p

This system continues the vocal melody and piano accompaniment. The lyrics are 'Re - move each vain, each world - ly thought,'. The piano part includes a dynamic marking for *p*.

And lead me to Thy blest a - - - - - bode.

This system continues the vocal melody and piano accompaniment. The lyrics are 'And lead me to Thy blest a - - - - - bode.'.

TENOR SOLO.

Hast Thou im -

This section is a tenor solo. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are 'Hast Thou im -'. The piano part includes a dynamic marking for *f*.

part - ed to my soul, A liv - ing spark of

The first system of the hymn features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'part - ed to my soul, A liv - ing spark of'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps, providing a harmonic foundation for the vocal line.

ho - ly fire? O kin - dle now the sa - cred

The second system continues the vocal melody and piano accompaniment. The lyrics are 'ho - ly fire? O kin - dle now the sa - cred'. The musical notation includes a repeat sign at the end of the system.

flame, And make me burn with pure de - - - sire. *rall.*

The third system concludes the main body of the hymn. The lyrics are 'flame, And make me burn with pure de - - - sire.' The vocal line ends with a long note, and the piano accompaniment features a *rall.* (rallentando) marking. The system ends with a double bar line.

CHORUS
A bright - er faith and hope im - - part, *Org.*

The chorus section begins with the heading 'CHORUS'. The lyrics are 'A bright - er faith and hope im - - part,'. The musical notation includes an *Org.* (organ) marking. The piano accompaniment is in a grand staff with a key signature of two sharps.

And let me now my Sa - - viour see;

The final system of the hymn features the lyrics 'And let me now my Sa - - viour see;'. The vocal melody and piano accompaniment conclude the piece with a final cadence in the key of D major.

O soothe and cheer my bur - dened heart, *Org.*

And bid my spir - it rest in Thee.

The Lord will comfort Zion.

TENOR SOLO.

O. B. BROWN.

Andante ma non troppo.

VOICE. *p* The Lord will com - fort Zi - on,

ORGAN. *p*

He will com - fort all her wastepla - ces;

mf And make her like E - den, and make her ilke

THE LORD WILL COMFORT ZION.

poco rit. *a tempo.*

E - den, and make her like E - den, like the gar - den of the

poco rit. *a tempo.*

DURT. SOPRANO.

p

The Lord will com - - - fort Zi - on.

TENOR.

Lord. Joy and glad-ness, joy and glad-ness shall be

poco rit.

poco rit.

He will com - - - fort all her waste pla - ces.

foun there - in, thanks - giv - ing, and the voice..... of

poco rit.

mf a tempo.

And make her like E - den, and make her like

mf a tempo.

mel - o - dy. And make her like E . . . den, and make her like

E - den, and make her like E - den, like the gar - den of the

E . . . den, and make her like E . . . den, like the gar - den of the

TRIO.

Lord. *p* Joy and glad-ness, joy and glad-ness shall be

Lord. *p* The Lord will com - - - fort Zi - on, com-fort

p The Lord will com - - - fort Zi - on.

THE LORD WILL COMFORT ZION.

found there-in, thanks - giv - ing and..... the voice..... of
 Zi - on. He will com - fort all her waste pla - ces, her waste
 He will com - - - fort all her waste pla - ces,
 mel - o - dy. *mf* And make her like E - - den, and make her like
 pla - ces. *mf* *a tempo.* Make her like E - - den, Make her like
mf And make her like E - den, and make her like
 E - - den and make her like E - - den, like the gar - den of the
 E - - den, and make her like E - - den, like the gar - den of the
 E - den, and make her like E - den like the gar - den of the

crea *dim.* *poco rit.*
poco rit.
poco rit.
a tempo.
p *a tempo.*

Lord, like..... the gar - den, like the gar - den of the Lord.

Lord, like..... the gar - den, like the gar - den of the Lord.

Lord, like..... the gar - den, like the gar - den of the Lord.

Lord, like..... the gar - den, like the gar - den of the Lord.

Search Me, O God.

A. BAUMBACH.

Andante con moto.

SOP.
ALTO.

Search, me, O God,..... and know my heart,

TENOR.
BASS.

Try me, my se - - cret, my se - cret soul sur - vey.....

And warn thy ser - vant, to de - - part From ev - ry

SOLI.

false..... and e - - vil way. So..... shall Thy truth, Thy

truth my guid - ance be,... To life, to..... life and

im - mor - tal - i - - ty. So shall..... Thy..... truth, Thy

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is marked 'SOLI.' and contains the lyrics: 'false..... and e - - vil way. So..... shall Thy truth, Thy truth my guid - ance be,... To life, to..... life and im - mor - tal - i - - ty. So shall..... Thy..... truth, Thy'. The lyrics are written below the vocal staff, with some words split across lines.

truth my guid - ance be, To life, to..... life and

im - mortal - i - ty. So shall Thy truth, Thy truth my guidance

be..... To life, to life..... and im - mor - tal - i - ty.....

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system contains the lyrics 'truth my guid - ance be, To life, to..... life and'. The second system contains 'im - mortal - i - ty. So shall Thy truth, Thy truth my guidance'. The third system contains 'be..... To life, to life..... and im - mor - tal - i - ty.....'. The piano part features a prominent left-hand accompaniment with chords and moving lines.

The Lord is my Strength.

Bold and strong.
Allegro

SOP.
ALTO.
TENOR.
BASS.

The Lord is my strength, my strength and my song, And is be - come, is be -

The musical score for 'The Lord is my Strength' is for four voices: Soprano, Alto, Tenor, and Bass. It is marked 'Bold and strong' and 'Allegro'. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are 'The Lord is my strength, my strength and my song, And is be - come, is be -'. The score shows the vocal lines for each part, with the Soprano and Alto parts having a more melodic line, and the Tenor and Bass parts providing harmonic support.

come my sal - va - tion, The Lord is my strength, my strength and my song; And is be -

come, is be - come my sal - va - tion. The voice of joy The voice of

crec.
joy, The voice of joy, of joy..... and health is in the dwell - ings

of the right - eous. The voice of joy..... The voice of joy, the voice of

joy, of joy in the dwell - ings of the righteous, bringeth mighty things to
The right hand of the Lord.....

pass, The right hand of the Lord, Bring-eth migh-ty things to pass, bringeth migh-ty things to

This system contains the first two staves of music. The upper staff is a vocal line in G major (one sharp) with lyrics. The lower staff is a piano accompaniment in G major with chords and single notes. The key signature has one sharp (F#).

BARITONE SOLO. *f*
The right..... hand of the Lord,
pass, bring-eth migh-ty things to pass.

This system contains the next two staves. The upper staff begins with a baritone solo marked 'f' (forte). The lower staff continues the piano accompaniment. The key signature remains one sharp (F#).

ores.
bring - eth migh - ty things to pass; the right..... hand of the Lord,

This system contains the next two staves. The upper staff features a melodic line with a crescendo marking 'ores.' (crescendo). The lower staff continues the piano accompaniment. The key signature remains one sharp (F#).

bring - eth migh - ty things to pass; bring-eth migh-ty things to pass.

This system contains the final two staves of music on this page. The upper staff continues the melodic line, ending with a forte 'f' marking. The lower staff continues the piano accompaniment. The key signature remains one sharp (F#).

Then let us re - joice, re - joice in the Lord, re - joice, re - joice, re -

joice..... re - joice in the God of our sal -

va - tion, We will re - joice in the God of our sal - va - tion, in the

God of our sal - va - tion, A - - - men, A - - - men.

If with all your Hearts.

From Mendelssohn's "ELIJAH."

Arr. as a Quartette by ADOLPH BAUMBACH.

Andante con moto.

SOP.
ALTO.
TENOR.
BASS.
ORGAN.

If with all your hearts ye tru - ly seek me, ye shall ev - er sure - ly

find me; Thus saith our God. If with all your

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the alto line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics 'find me; Thus saith our God. If with all your' are written below the vocal staff. Dynamics include *f* (forte) and *p* (piano).

hearts ye tru-ly seek me, ye shall ev-er sure-ly find me. Thus saith our

This system contains the next three staves. The lyrics 'hearts ye tru-ly seek me, ye shall ev-er sure-ly find me. Thus saith our' are written below the vocal staff. The piano accompaniment features a prominent descending scale in the right hand. Dynamics include *f* (forte) and *p* (piano).

God, thus saith our God. Oh! that I knew where I might

This system contains the final three staves of the page. The lyrics 'God, thus saith our God. Oh! that I knew where I might' are written below the vocal staff. The piano accompaniment continues with a descending scale. Dynamics include *cres.* (crescendo).

find Him, that I might ev - en come be - fore His pres - ence. Oh! that I

p

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics. The piano accompaniment is in the grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff ends with a measure containing a whole rest and a fermata. The second staff begins with a piano (*p*) dynamic marking.

knew where I might find Him, that I might ev - en come be - fore His presence,

cres.

cres.

cres.

This system contains the next two staves of music. The vocal staves have lyrics. The piano accompaniment continues in the grand staff. The key signature and time signature remain the same. The first staff has a crescendo (*cres.*) marking above it. The second staff has a crescendo (*cres.*) marking above it. The piano accompaniment staff has a crescendo (*cres.*) marking below it.

come be - fore His presence, Oh! that I knew where I might

p

dim.

dim.

This system contains the final two staves of music. The vocal staves have lyrics. The piano accompaniment continues in the grand staff. The key signature and time signature remain the same. The first staff has a piano (*p*) dynamic marking below it. The second staff has a decrescendo (*dim.*) marking below it. The piano accompaniment staff has a decrescendo (*dim.*) marking below it.

find Him. If with all your hearts ye tru - ly

This system contains the first two staves of music. The vocal staves (treble and bass clef) begin with a piano (*pp*) dynamic and a key signature of two flats. The piano accompaniment (grand staff) also begins with a piano (*pp*) dynamic. The lyrics are written below the vocal staves.

seek me, ye shall ev - er sure - ly find me; Thus saith our God,

This system contains the next two staves of music. The vocal staves continue with the lyrics. The piano accompaniment features a more active melody in the right hand. The lyrics are written below the vocal staves.

ye shall ev - er sure - ly find me, thus saith our God.

This system contains the final two staves of music. The vocal staves conclude the phrase. The piano accompaniment features a more active melody in the right hand. The lyrics are written below the vocal staves.

Father of Mercies.

Allegretto, ma divoto.

BERNARD SCHMIDT.

Sop.
ALTO.
TENOR.
BASS.

pp *cres.* *pp* *cres.*

Fath - er of mer - cies! when the day is dawn - ing, Then will I

pp *cres.* *pp* *cres.*

pay my vows to Thee; Like in - cense waft - ed

pp *cres.* *pp* *cres.*

on the breath of morn - ing, My heart - felt praise to heav'n shall be.

Yes, Thou art near me, Sleep - ing or wak - ing, Still doth Thy

care un - changed re - - main; If ev - er I wan - der, Thy

p *dim.* *Perendosi.* *dim.* *Perendosi.*

ways for - - sak - ing, O lead me gent - ly back a - gain.

Vital spark of heavenly flame.

HARWOOD.

SOP.
ALTO.
TENOR.
BASS.

Vi - tal spark of heav - en - ly flame! Quit, oh! quit this mor - tal frame:

Trembling, hop - ing, linger - ing, fly - ing— Oh! the pain, the bliss of dy - ing! Cease, fond nature,

Allegro.

cease, thy strife, And let me lan - guish in - to life! Hark! they whis - per,

an - gels say, Hark! they whis - per, an - gels say, "Sis - ter spir - it

come a - way," "Sis - ter spir - it, come a - way." What is this ab - sorbs me quite?—

Steals my sens - es— shuts my sight— Drowns my spir - it— draws my breath?—

Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes - it dis - . . . ap - pears, Heaven o - pens

on my eyes! - my ears with sounds se - raph - . . ic ring!

Allegro

Lend, lend your wings! I mount! I fly! O grave! where! vic - to - ry! O

death! where is thy sting! O grave! where is thy vic - to - ry! O death! where is thy sting!

Lend, lend your wings! I mount! I mount!..... I fly!... O grave! where is thy fly.....

vic - to - ry! thy vic - to - ry! O grave! where is thy vic - to - ry! thy vic - to - ry! O

death! where is thy sting O death! where is thy sting Lend, lend your wings, mount! I

mount..... I fly... O grave! where is thy vic - to - ry! thy vic - to - ry!
fly.....

Adagio.
O death! O death! where is thy sting!

Far, far Above.

DUET. SOPRANO AND ALTO.

SOP. Far, far a - bove, Far, far a - bove, Far, far a - bove you

ALTO.

ORGAN.

Glo . . . rious ceil - ing of the a . . sure vault - ed sky;

The first system of the musical score for 'Far, Far Above'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'Glo . . . rious ceil - ing of the a . . sure vault - ed sky;'.

Je - sus sits, His grace re - veal - ing, To His splen - did.....

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'Je - sus sits, His grace re - veal - ing, To His splen - did.....'.

troops on high..... To His splen - did troops on high.

The third system of the musical score, which concludes the piece. The lyrics are 'troops on high..... To His splen - did troops on high.'.

CHORUS

Hosts se - raph - ic, humb - ly bow - ing, At His foot - stool pros - trate

fall, At His foot - stool pros - trate fall, Saints and an - gels

all a - vow - ing God in Christ is all in all.

TRIO. SOPRANO.

Could we but leave this fool - ish dream - ing of a fan - cied heav'n be - low,

ALTO.

Could we but leave this fool - ish dream - ing of a fan - cied heav'n be - low,

BASS.

Could we but leave this fool - ish dream - ing of a fan - cied heav'n be - low,

ORGAN

Could we but leave this fool - ish dream - ing of a fan - cied heav'n be - low,

And see Je - sus' grace re - veal - ing

And see Je - sus' grace re - veal - ing

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics 'And see Je - sus' grace re - veal - ing' are written under both vocal staves.

How our souls would long to go, How our souls would long to go.

How our souls would long to go, How our souls would long to go.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics 'How our souls would long to go, How our souls would long to go.' are written under both vocal staves.

CHORUS.

And see Je - sus' grace re - veal - ing, How our souls would

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics 'And see Je - sus' grace re - veal - ing, How our souls would' are written under both vocal staves. The word 'CHORUS.' is written above the first vocal staff.

long to go..... to go, to go, to go, And see Je - su's
grace re - veal - ing, How, How, How our souls would long to go.

Cast thy Burden upon the Lord.

Quartette, from the Oratorio of ELIJAH.

MENDELSSOHN.

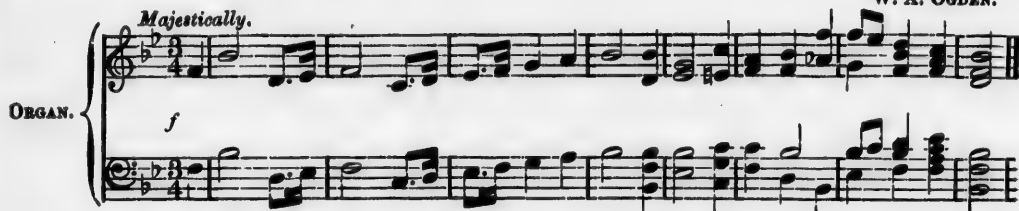
Adagio. pp
SOP.
ALTO.
TENOR.
BASS.
Cast thy bur - den up - on the Lord, and He shall sus - tain thee; He
pp
nev - er will suf - fer the righteous to fall, He is at thy right hand, Thy mercy Lord is
cres. p
great, and far a - bove the heavens, Let none be made a - shamed that wait up - on Thee
cres. dim. p

Lift up your heads, O ye gates!

W. A. OGDEN.

Majestically.

ORGAN. *f*

The organ introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a series of eighth and sixteenth notes, followed by a half note, and then a series of chords. The left staff is in bass clef with the same key signature and time signature. It begins with a series of eighth and sixteenth notes, followed by a half note, and then a series of chords. The music is marked with a forte 'f' dynamic.

Lift up your heads, O ye gates, O ye gates: And be ye lift - ed

This system contains the first line of the hymn. It features a vocal melody on a single staff and organ accompaniment on two staves. The vocal melody is in treble clef with a key signature of one flat and a 4/4 time signature. The organ accompaniment consists of two staves: the right staff is in treble clef and the left staff is in bass clef, both with a key signature of one flat and a 4/4 time signature. The lyrics are written below the vocal staff.

up ye ev - er - last - ing doors, And the King of glo - ry shall come

This system contains the second line of the hymn. It features a vocal melody on a single staff and organ accompaniment on two staves. The vocal melody is in treble clef with a key signature of one flat and a 4/4 time signature. The organ accompaniment consists of two staves: the right staff is in treble clef and the left staff is in bass clef, both with a key signature of one flat and a 4/4 time signature. The lyrics are written below the vocal staff.

rit.

in, the King of glo - ry shall come in. Who is this King of glo -

rit.

ad lib.

ry? Who is this King of glo - ry? The Lord strong and migh-ty,

ad lib.

ad lib.

a tempo.

might-y in bat-tle. Lift up your heads..... O ye gates.....

Lift up your heads, O ye gates,

a tempo.

Lift up your heads..... O ye gates..... And
Lift up your heads, O ye gates,

f be ye lift - ed up ye ev - er - last - ing doors, And the King of
f

p *cres.* glo - ry shall come in, the King of glo - ry shall come
p *cres.*

in, The King of glo - ry shall come in.....

I was Glad.

J. M. DUNGAN.

SOP.
ALTO.
TENOR.
BASS.

pp
pp

I was glad when they said un - to me, un - to me, I was

glad..... when they said un - to me..... I was
when they said un - to me, un - to me,
when they said un - to me,

glad..... when they said un - to me..... I was
when they said un - to me, un - to me,
when they said un - to me,

cres.
glad..... when they said un - to me..... Let us go
when they said un - to me, un - to me,

in Let us go in - to the house of the Lord. Our feet shall stand with-in thy
Let us go in - to

gates, with-in thy gates, O Je - ru - sa - lem,
Je - ru - sa - lem, Je - ru - sa -

pp

Je - ru - sa - lem, Our feet shall stand with-in thy gates..... O Je -
 lem..... with-in thy gates,

p

Andante. pp

ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -

pp

ru - sa - lem, They shall pros-per that love thee, Pray for the peace of Je -

a tempo. pp cres.

ru - sa - lem, They shall pros-per that love thee. Peace be with-in thy

pp cres.

mp p f mp

walls..... Peace be with-in thy walls..... Peace be with-in thy
 in thy walls, in thy walls, in thy walls,

mp p f mp

walls..... and pros - per - i - ty with - in thy pal - a - ces A - men, A - men.
in thy walls, and

Praise the Lord, O Jerusalem.

H. P. DANKS.

Allegretto.
f

Sop.
ALTO.
TENOR.
BASS.

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - on, For

He hath made fast the bars of thy gates, and hath blessed thy children with - in thee;

DUET. SOPRANO AND ALTO.

mp Grazioso.

He mak eth peace with - in thy bor - ders and

mp Grazioso.

fill - - eth thee with the flour..... of wheat; He

send - eth forth His com - mand - ment, His com - mand - ment up - on earth, and His

crce.

crce.

word run - neth swift - ly, run - neth ve - - ry swift - ly.

f *dim.*

f *dim.*

SOLO. TENOR OR SOPRANO.

Meno mosso. f

He giv - eth snow like wool,..... And scat-ter-eth the hoar frost like

Meno mosso.

mf

ash - es; He cast - eth forth His ice like mor - sels,

rall.

Who is a - ble to a - bide His frost?

colla voce.

A tempo. mp orgs. poco a poco.

He send - eth out His word and melt - eth them, He

blow - eth with His wind, and the wa - ters flow; He show - eth His word un - to

Ja - cob, His or - di - nanc - es un - to Is - ra - el; He

hath not dealt so with an - y na - tion; nei - ther have the hea - then

know - ledge of His laws, of His laws. A men.

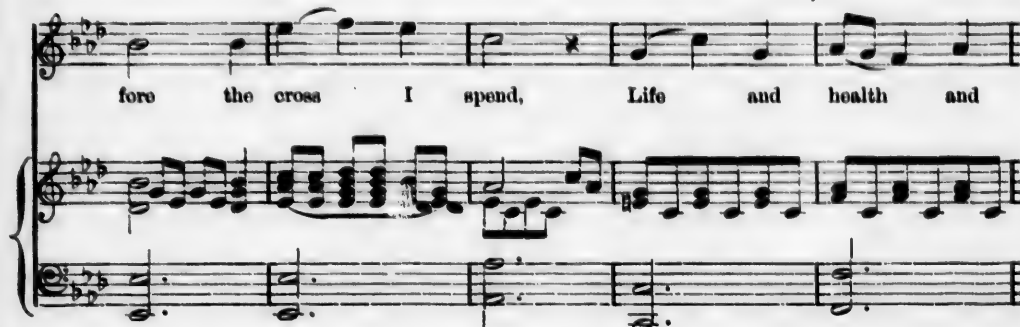
all 84 *Excels*
no 1

Sweet the Moments.

J. E. HALL.

Dolce.

ORGAN.



ALTO
Love..... and grief my heart di - vin - ing, With..... my

TENOR.
Love..... and grief my heart di - vin - ing, With..... my

BASS.
Love..... and grief my heart di - vin - ing, With..... my



tears..... His feet..... I'll..... bathe, Con - stant still..... in

tears..... His feet..... I'll..... bathe, Con - stant still..... in



faith a - bid - ing, Life..... de - riv - ing from His death.

faith a - bid - ing, Life..... de - riv - ing from His death.



TENOR SOLO.

Tru - ly bless - ed is this sta - tion, Low be - fore His cross to lie,

While I see di - vine com - passion, Beam - ing in His gra - cious eye.

CHORUS.

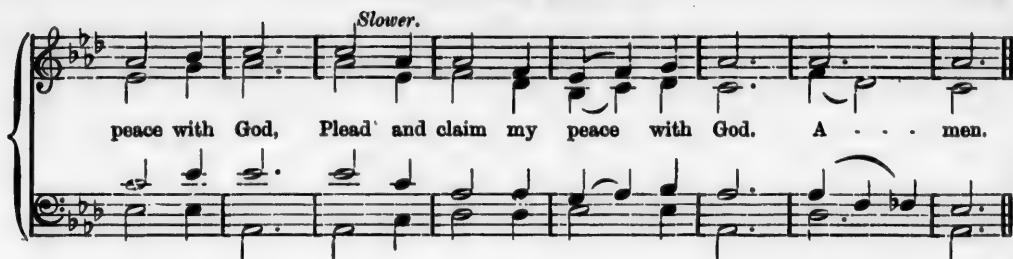
Faster

Here I'll sit for - ev - er view - ing, Mer - cy stream - ing in His blood,

Pre - cious drops my soul be - dew - ing, Plead and claim my peace with God,

Pre - cious drops my soul be - dew - ing, Plead and claim my

Slower.



peace with God, Plead' and claim my peace with God. A . . . men.

Saviour, Breathe an Evening Blessing.

S. L. CONDÉ.

Andantino.

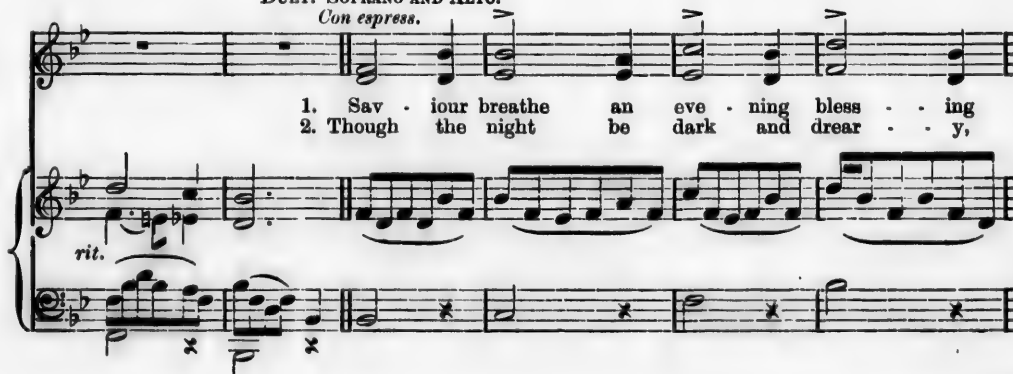
ORGAN.



p

Ped.

DUET. SOPRANO AND ALTO.

Con espessa.


1. Sav - iour breathe an eve - ning bless - ing
2. Though the night be dark and drear - y,

rit.



Ere re - pose our spir - its seal; Sin and want we
Dark - ness can - not hide from Thee; Thou art He who

cres. *f* *dim.* *rit.*

come con - fess - ing: Thou can'st save, and Thou can'st heal.
nev - er wea - ry, Watch - eth where Thy peo - ple be.

cres. *f* *dim.* *rit.*

SOPRANO SOLO.

Though de - struc - - tion walk a - round us, Though the
Should swift death this night o'er - take us, And our

a tempo.

SOPRANO AND ALTO.

rit. *ad lib.* *a tempo.*

ar - - rows past..... us fly..... An - gel guards from
couch he - come our tomb..... May the morn in

rit. *ad lib.* *a tempo.*

cres. *f* *p* *rit.*

Thee sur - round us; We are safe if Thou art nigh.
heav'n a - wake us, Clad in bright and death - less bloom.

cres. *f* *p* *rit.*

CHORUS.

An - gel guards from Thee sur - round us; We are safe if
May the morn in heav'n a - wake us, Clad in bright and

Thou art nigh,..... We..... are safe if Thou art nigh.
death - less bloom, Clad ... in bright and death - less bloom.

Saviour, Breathe an Evening Blessing.

TRIO FOR FEMALE VOICES.*

W. F. SUDDS.

Slowly.

1st & 2d
Sop.

1. Sa - viour breathe an eve - ning bless - ing, Ere re - pose our
2. Tho' the night be dark... and drear - y, Dark - ness can - not

ALTO.

eye - lids seal; Sin and want we come con - fess - ing; Thou can't
hide from Thee; Thou art He, who nev - er wea - ry, Watch - est

save and Thou can't heal. Though de - struc - tion walk a - round us,
where Thy peo - ple be. Should swift death this night o'er - take us,

*The lower part may be sung by Tenor voice, as though written an octave higher.

Though the ar - rows near us fly,..... An - gel guards..... from
And our couch be - come our tomb,..... May the morn..... in

Thee sur - round us, We are safe if Thou..... art nigh.
heaven a - wake us, Clad in light and death - - - less bloom.

rall.

Gently, Lord, Oh, gently lead us.

FRED L. MOREY.

Andantino.

SOP.
ALTO.
TENOR.
BASS.

pp Gen - tly, Lord, oh, gen - tly lead us, *mf* Thro' this lone - ly vale of tears;
pp Thro' the chang - es Thou'st de - creed us, *mf* Till our last great change ap - pears.
poco rit.
rit.

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray,

poco rit.

Let Thy good - ness nev - er fail us, Lead us in Thy per - fect way.

TENOR SOLO. *Un poco meno mosso.*

In the hour of pain and an - guish, In the hour when death draws

poco rit.

near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear.

CHORUS *pp* *Tempo primo.* *mf*

And when mor - tal life is end - ed, Bid us on Thy bo - som rest,

pp *mf* *poco rit.*

Till by an - gel bands at - tend - ed, We a - wake a - mong the blest.

Awake, my Soul.

Moderato. mf

BERTHOVEN.

Sop.
ALTO.TENOR.
BASS.

A - wake, my soul! A - wake, my tongue! my God de - mands the

grate-ful song; Let all my in-most pow'rs re - cord The wondrous mer-cy of the Lord.

His mer - cy with un - chang-ing rays. For - ev - er shines, while time de-cays; And

chil - dren's chil - dren shall re - cord The truth and good - ness of the Lord.

While all His works His praise pro - claim, And men and an - gels bless His Name. Oh,

let my heart, my life, my tongue, At - tend and join the bliss - ful song!

How to the Lord.

J. E. HALL.

SOP.
ALTO.TENOR.
BASS.

Now to the Lord a no - ble song, A - wake, my soul, a - wake, my tongue, Ho -

- san - na to th'e - ter - nal Name, And all His bound - less love pro - claim.

TENOR SOLO.

See where it shines in Je - sus' face, The bright - est im - age of His grace,

God, in the per - son of His Son, Has all His might - iest works out - done, God,

in the per - son of His Son, Has all His might - iest works out - done.

DUET. SOPRANO AND ALTO.

Grace, 'tis a sweet, a charm - ing theme, My tho'ts re-joice at Je - sus' Name, Yo

an - gels dwell up - on the sound, Ye heav'n's re - flect it to the ground, Ye

an - gels dwell up - on the sound, Ye heav'n's re - flect it to the ground.
ye angels dwell, up-on the sound, *rit.*

CHORUS. *Joyfully.*

When shall I reach the hap - py place, Where He un-veils His love - ly face? His beauties there may

I be - hold, And sing His Name to harps of gold; His beauties there may I behold, And sing His Name to

harps of gold, His beauties there may I be - hold, And sing His Name to harps of gold. A - men.

Depth of Mercy.

CHARLES WENLEY.

LIZZIE Voss ALLEN.

SOP.
ALTO.

Depth of mer - cy! can there be, Mer - cy still re -

TENOR.
BASS.

served for me?..... Can my God His wrath for - bear?

Me, the chief of sin - ners spare? Me, the chief of

Sym.
sin - ners spare.

ALTO SOLO.

I have long with - stood His grace,..... long..... pro - voked Him

to His face, Would not heark - en to His calls;

Grieved Him by a thou-sand falls.

CHORUS.

I..... have long..... with-stood..... His grace..... Long..... pro -
Have long with-stood His grace, His grace, pro-voked,

- voked..... Him to His face..... Would not, not hearken
pro-voked Him Would not heark - en

His calls, His calls, Grieved Him by a thou sand falls.
to His calls,

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal line, with a steady accompaniment in the piano.

BASS SOLO.

There for me the Sa - viour stands, Shows His wounds and

This system contains the first two staves of the Bass Solo section. The top staff is a bass line, and the bottom staff is a piano accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4. The bass line is more melodic than the piano accompaniment, which provides harmonic support.

spreads..... His hands; God is love, I know, I feel,

This system contains the second two staves of the Bass Solo section. The top staff continues the bass line, and the bottom staff continues the piano accompaniment. The music maintains the same key and time signature, with the bass line leading the vocal melody.

Je - - sus weeps and loves me still, Je - sus weeps and loves me still.

This system contains the final two staves of the Bass Solo section. The top staff concludes the bass line, and the bottom staff concludes the piano accompaniment. The music ends with a final chord in the piano and a sustained note in the bass.

CHORUS.

God is love, I know, I feel, Je - sus weeps and loves me still. A - men.

One Sweetly Solemn Thought.

Words by PHOEBE CAREY.

L. O. EMERSON.

Andante. pp

SOP.
ALTO.
TENOR.
BASS.

One sweet-ly sol - emn thought Comes to me o'er and o'er,

I am near-er home to-day Than I've ev-er been be-fore. Near-er my Father's

cres. *f*

house. Where the man - y man-sions be, Near-er the great white throne.

cres. *f*

ad lib. *p* *pp*

Near-er the crys - tal sea. Near-er the bounds of life, Where we lay our burdens

p *ad lib.* *pp*

down, Near - er leav - ing the cross,..... Near-er gain - ing the crown. But

ly - ing darkly be - tween, Winding a-down thro' the night, Is the si - lent,

un - known stream That leads at last to the light, That leads at last to the

light..... Fath - er, be near when my feet are slip-ping o'er the

brink, For it may be I am near - er home, Near-er now than I think.

In Heaven the stars now are shining.

L. O. EMERSON.

Sop.
ALTO.
TENOR.
BASS.

In Heav'n the stars now are shin-ing, The o - cean waves flash in re -

ply, Be - low they are beck'ning and call - ing, In an-swer they gleam from on

high. We hum-bly ask for Thy mer - cy, We know that Thy love will re - main, O

make us all pure and ho - ly, O may we not ask Thee in vain. The

bright stars are wand'ring in heav - en, The o - cean waves cease-less-ly move, O

pp

Sav - iour, our Guide and Re - deem - er, We trust in Thy good - ness and love, O

pp

f *ff* *p* *rit. e dim.*

Sav - iour, our Guide and Re - deem - er, We trust in Thy good - ness and love.

f *ff* *p* *rit. e dim.*

Whoso Dwelleth.

SENTENCE.

WILLIAM REED.

Risoluto. mf *cres.*

SOP.
ALTO.
TENOR.
BASS.

Who - so dwell - eth..... un - der the de - fence of the Most.....

mf *cres.*

p

High, the de - fence of the Most..... High, shall a - bide.....

cres. *dim.*

shall a - bide, un - der the sha - dow, the sha - dow of the Al.

cres. *dim.*

dim. *pp*

migh - ty, Al - migh - ty, The sha - dow of the Al - migh - ty.

dim. *pp*

O Pray for the Peace.

SENTENCE.

WILLIAM REED.

p Allegretto.

SOP.
ALTO.
TENOR.
BASS.

O pray for the peace of Je - ru - sa - lem, They shall

pros - per that love thee, shall pros - per that love thee,

Pray for the peace of Je - ru - sa - lem.

Pray for

They shall pros - per that love thee, Peace be with -

pp

rall.

in thy walls..... Peace be with in thy walls.

rall.

O Saviour of the World.

HENRY CAMERON.

Adagio. p cres. mf

SOP.
ALTO.
TENOR.
BASS.

O Sa - viour of the world, O Sa - viour of the world,

Who by Thy cross, Thy cross, Thy cross, Thy cross and
Who by Thy cross, Thy cross, Thy cross, Thy cross and

pp cres.

pre - cious blood..... hast re - deem - ed us, re - deem - ed us,..... by Thy
US.....

rall. e dim. mf

cross and pre - cious blood, Save us and help us, Save us and
rall. e dim. mf Save.....

pp

help us, we hum - bly be - seech Thee, O Lord.

Let the Words of my Mouth.

C. P. MORRISON.

Andante. BASS SOLO. *p*

VOICE. Let the words of my

ORGAN.

mouth and the med-i-tation of my heart, be al-ways ac-cept-a-ble, in Thy

sight, O Lord..... Be al-ways ac-cept-a-ble, in Thy

sight, O Lord.

mf *cres.* *mf* *cres.* *f*

CHORUS. *mf* Let the words of my mouth and the med . . i . .

Let the words of my mouth and the

mf Let the

ta tions of my heart,

mouth and the med . i - ta - tions of my heart, be ac .

words of my mouth, and the med . i - ta - tions of my

dim.

. . cept-a-ble, be ac-cept-a-ble in Thy sight, O Lord.

heart,

Be

LET THE WORDS OF MY MOUTH.

Be al - ways ac - cept - a - ble in Thy sight, O
al - ways ac - cept - a - ble in Thy sight, O Lord.

Lord, my strength and my Re - deem - er, my strength and
my..... Re - deem - er. A - men..... A - men..... A - men.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system contains the next two lines. The third system contains the final line of the vocal melody and the piano accompaniment. The fourth system contains the final line of the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, p, cres.).

Comfort ye, my people.

Larghetto e piano. $\text{♩} = 80$

From Handel's "MESSIAH."

ORGAN.

Organ introduction in D major, 4/4 time. The music is marked *Larghetto e piano* with a tempo of 80 beats per minute. It features a series of chords and moving lines in both hands, starting with a *p* (piano) dynamic.

TENOR.

Tenor vocal entry: "Com-fort ye, com fort ye, my people,". The organ accompaniment continues with a *p* dynamic, featuring a *f p* (for piano) marking towards the end of the section.

*ad lib.**Tempo.*

Tenor vocal entry: "com . fort ye, com fort ye, my peo-ple,". The organ accompaniment continues with a *p* dynamic, marked *Tempo.*

saith your God: saith your God;

speak ye

Tenor vocal entry: "saith your God: saith your God; speak ye". The organ accompaniment continues with a *p* dynamic, featuring a *p* marking at the beginning of the final phrase.

COMFORT YE, MY PEOPLE.

com-fort-a-bly to Je - ru - sa-lem, Speak ye com-fort-a-bly to Je -

The first system of music features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a half note, followed by eighth notes. A 'cres.' (crescendo) marking is placed above the piano accompaniment.

ru-sa-lem, and cry un-to her that her war - - - fare, her

The second system continues the vocal melody and piano accompaniment. The piano part has a 'mf' (mezzo-forte) marking. The vocal line has a long rest for the word 'war'.

war - - - fare is accomplished, that her in - i - qui-ty is pardon'd, that her in-

The third system continues the vocal melody and piano accompaniment. The piano part has a 'dim.' (diminuendo) marking. The vocal line has a long rest for the word 'war'.

i - qui-ty is par - doned.

The fourth system concludes the vocal melody and piano accompaniment. The piano part has a 'p' (piano) marking. The vocal line has a long rest for the word 'i'.

The voice of him that cri-eth in the wil-der-ness, "Pre-pare ye the way of the

Lord, Make straight in the de-sert a high-way for our God."

Attaca.

*And the Glory of the Lord.

From Handel's "MESSIAH."

Allegro. ♩=116

ORGAN.

And the glo-ry of

And the glo-ry of

*This Chorus may appropriately follow "Comfort ye my People."

AND THE GLORY OF THE LORD

glo - ry of the Lord, And the glo - ry, the glo - ry of the Lord shall

be re - veal . . . ed, shall be re - veal And the
shall be re - veal . . . ed,

ed, And the glo - ry, the glo - ry of the
glo - ry, the glo - ry of the Lord, shall be re - veal - ed,
shall be re - veal - ed,

Lord, shall be re . .

be re . . veal . . shall be re . . veal ed,

veal'd,

ed, and the glo . ry, the glo . ry of the Lord shall be re . veal .

f

ed.

A musical score for a hymn, page 183. The title is "AND THE GLORY OF THE LORD." The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Lord, shall be revealed, and the glory, the glory of the Lord shall be revealed." The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are dynamic markings, including a forte (f) marking. The score is divided into three systems, each with four staves. The first system covers the first line of lyrics, the second system covers the second line, and the third system covers the third line. The music is written in a traditional hymn style, with a focus on the vocal parts.



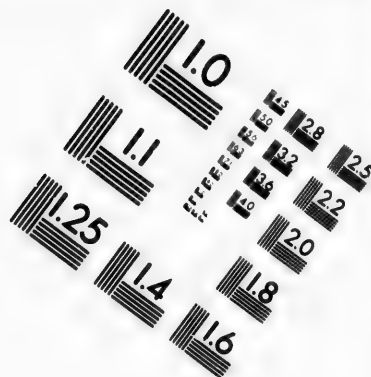
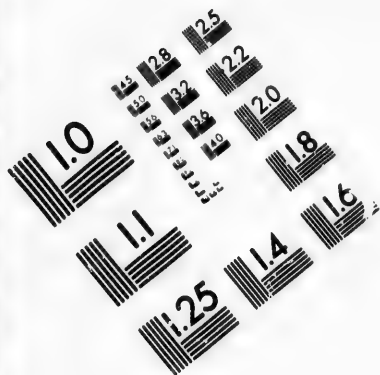
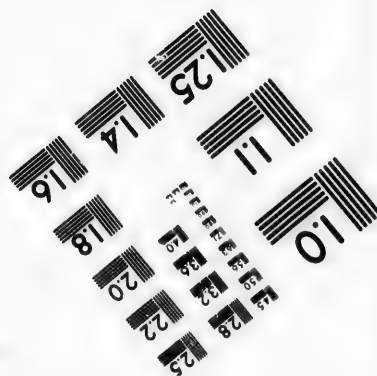
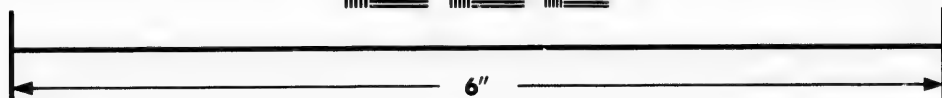
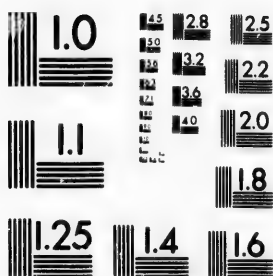


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10

and all flesh..... shall see it to - geth - er, and all

mf *f* *mf*

flesh..... shall see it to - geth - er, For the

f *f*

to - geth er;
and all flesh..... shall see it to - geth . . . er;
mouth of the Lord hath spo - ken it.

For the mouth and all of the Lord hath spo - ken
to - geth . . .

it; and all flesh, and all flesh and all flesh shall see it to - geth . . .

er; the mouth and all of the Lord hath spo - ken

For

er; the mouth and all of the Lord hath spo - ken

For

er; the mouth and all of the Lord hath spo - ken

For

er,
it.

And the glo - ry, the glo - ry of the

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'er, it.' and 'And the glo - ry, the glo - ry of the'. The bottom staff is a piano accompaniment line.

Lord, and all flesh shall see it to - geth - er; the

Lord and all flesh shall see..... it..... to - geth - er;
Lord, and all flesh shall see it, shall see it to - geth - er;

Lord, and all flesh shall see it to - geth - er;

This system contains the next two staves of music. The top staff has lyrics 'Lord, and all flesh shall see it to - geth - er; the'. The bottom staff has lyrics 'Lord and all flesh shall see..... it..... to - geth - er;' and 'Lord, and all flesh shall see it, shall see it to - geth - er;'. The piano accompaniment continues.

mouth of the Lord hath spo - ken it,

and the glo - ry, the glo - ry of the Lord shall be re - veal - ed, and all

This system contains the final two staves of music on the page. The top staff has lyrics 'mouth of the Lord hath spo - ken it,' and 'and the glo - ry, the glo - ry of the Lord shall be re - veal - ed, and all'. The bottom staff continues the piano accompaniment.

For the mouth of the
flesh and all flesh shall see it to-gether; the glo-ry, the
and all flesh
Lord hath spo-ken it, hath spo-ken it,
for the mouth..... of the Lord
glo-ry of the Lord shall be re-veal
And the glo-ry, the glo-ry of the Lord shall be
ken it,
hath spo-ken it; and all flesh..... shall
ed; and all flesh shall
re-veal ed, and all flesh shall

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) with piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score consists of 16 measures. The lyrics are written below the vocal staves, with some words appearing in multiple lines. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes. There are 'x' marks above some notes in the vocal staves, likely indicating breath marks or specific articulation points.

see and the glo - ry, the glo - ry, the glo - ry of the Lord, shall
it to - geth - er, and the glo - ry, the

be re - veal - - - ed,
glo - ry of the Lord, shall be re - veal - - - ed, re
glo - ry of the Lord, shall be re - veal - - - ed, shall

and all flesh shall see it to -
veal - ed, be re - veal - - - ed, and all flesh shall see it to -
ed, re - veal - - - ed, for the mouth of the

geth - er, to geth - - er; For the mouth of the Lord
For the mouth of the Lord

Lord hath spo - ken it.

hath spo - ken it, for the mouth of the Lord..... the
hath spo - ken it, for the mouth of the Lord..... the

Adagio.

Lord.....
mouth of the Lord.....

hath -spo - - - ken it.

Adagio.

Adagio.

I waited for the Lord.

DUET AND CHORUS.

MENDELSSOHN.

Andante. M. 100 = *cres.* *f* *af* *dim.*

INTRODUCTION.

SOPRANO SOLO. 1mo.

p

I wait-ed for the Lord, He in-clin-ed un-to me, He

heard my com-plaint, He heard my com-plaint, I wait-ed for the

Lord, He in-clin-ed un-to me, He heard my com-plaint, He

af

heard my com-plaint. O bless'd are they that hope and trust in the

CHORUS. Sop.

Lord, O bless'd are they that hope and trust in the Lord.

ALTO.

SOLO. SOPRANO 2do.

O bless'd are they that hope..... and trust in the Lord. I

TENOR.

O bless'd are they that hope and trust in the Lord.

BASS.

O bless'd are they that hope and trust in the Lord.

O bless'd are they that hope and trust in the Lord,

SOLO. SOPRANO 1mo.

I wait - ed for the Lord, He in - clin - ed un - to me,..... and He

wait - ed for the Lord, He in - clin - ed un - to me, He heard my com - plaint, He

heard my complaint, I wait - ed for the Lord, He in - clin - ed unto me,

heard my com - plaint, I wait - ed for the Lord He in - clin - ed un - to me, He

me, He heard, He heard my complaint, O bless'd are they that
 heard my complaint, He heard my complaint, O bless'd are they that hope and

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff has lyrics: "me, He heard, He heard my complaint, O bless'd are they that". The second vocal staff has lyrics: "heard my complaint, He heard my complaint, O bless'd are they that hope and". The piano accompaniment consists of chords and moving lines in the left hand.

SOPRANO 1mo. TUTTI. *dim* SOLO.
 hope in the Lord, O bless'd are they that hope and trust in the Lord, are they that
 SOPRANO 2ndo. TUTTI. *dim.* SOLO.
 trust in the Lord, O bless'd are they that hope and trust in the Lord, are they that
 CHORUS. *cres.* *dim.* *p*
 O bless'd are they that hope and trust in the Lord.
cres. *dim.* *p*
 O bless'd are they that hope..... and trust in the Lord.
cres. *dim.* *p* *pp*
 O bless'd are they that hope and trust in the Lord. I
cres. *dim.* *p* *pp*
 O bless'd are they that hope and trust in the Lord. I

The second system of the musical score continues the vocal and piano parts. It includes vocal staves for Soprano 1st, Soprano 2nd, and Chorus, and piano accompaniment. The lyrics are: "hope in the Lord, O bless'd are they that hope and trust in the Lord, are they that". The piano accompaniment features a variety of dynamics including *cres.*, *dim.*, *p*, and *pp*. The system concludes with a final piano accompaniment line.

SOLO. SOPRANO 1mo.

hope..... and... trust, they that hope and trust in Him, in

SOLO. SOPRANO 2do.

hope..... and trust, they that hope and trust in Him, in Him.....

TENOR. TUTTI.

wait - ed for the Lord, He in - clin - ed un - to me, He

BASS. TUTTI.

wait - ed for the Lord, the Lord, He

Him..... are they that hope and trust in the Lord, I

..... are they that hope and trust in Him, in Him, I

heard my com - plaint, He heard my complaint, I wait - ed for the

heard my com - plaint, He heard my complaint, I wait - ed for the

cres.

wait - ed for the Lord, I wait - ed for the Lord, He

wait - ed for the Lord, I wait . . . ed for the Lord, He heard my com -

p Lord, He in - clin - ed un-to me, *sf* He heard my complaint, *pp* He

p Lord, He in - clin - ed un-to me, He heard my complaint, *pp* He

cres. *p*

f heard my com-plaint, O bless'd are they..... that hope and

f . plaint, O bless'd are they that hope and

f heard my complaint, O bless'd are they that hope and *pp*

f heard my com - plaint, O bless'd are they that hope and *pp*

f *dim.* *p*

f TUTTI.

trust in the Lord, O bless'd are they that hope.....

f TUTTI.

CHORUS. SOPRANI.

O bless'd are they that hope.....

CHORUS. ALTI.

trust in the Lord, O bless'd..... are they that

f

p

cres.

..... and trust, O bless'd are they..... that hope and trust in the

f

cres.

..... and trust, O bless'd are they..... that hope and trust in the

f

cres.

..... and trust, O bless'd are they that hope..... and trust.....

f

hope and trust, O bless'd are they that hope and trust in the

f

hope and trust, O bless'd..... are they..... that hope and

cres.

f

cres.
Lord, trust in the Lord, Trust in the Lord, the

cres.
Lord, trust in the Lord, trust in the Lord, the

..... in the Lord..... in the Lord, in the Lord, the

cres.
Lord, trust in the Lord, the Lord, in the
trust in the Lord, trust in the Lord, in the Lord, the

cres. *f*

Lord..... wait-ed for the

SOLO.
Lord..... I wait-ed for the Lord.....

Lord.....

Lord.....

pp I *pp*

f *dim.* *p*

Lord, the Lord. He in-clin-ed un-to me, to

the Lord, He in-clin-ed un-to me, in-clin-ed un-to

pp O bless'd, O

wait-ed for the Lord, He in-clin-ed un-to

me, O bless'd..... are they that hope and trust, that

me, O bless'd..... are they that hope and trust, that

bless'd, O bless'd, O bless'd are they that

me, O bless'd O bless'd,

pp

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano). The lyrics are printed below the vocal staves.

hope..... and trust in Him.

hope..... and trust in Him.

hope and trust in Him.

hope and trust in Him.

pp that hope and trust in Him.

pp that hope and trust in Him.

p

Ped.

The musical score is written for a piano and voice. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into two systems. The first system consists of six staves, with the first four staves containing vocal lines and the last two staves containing piano accompaniment. The second system consists of two staves, both containing piano accompaniment. The lyrics are: 'hope..... and trust in Him.' (first two staves), 'hope and trust in Him.' (third staff), 'hope and trust in Him.' (fourth staff), 'that hope and trust in Him.' (fifth staff, marked *pp*), and 'that hope and trust in Him.' (sixth staff, marked *pp*). The piano accompaniment in the first system includes a series of chords marked *p* on the fifth staff. The second system features a pedaling instruction (*Ped.*) above the first staff.



O Praise the Lord.

Solo. Resoluto.

O, praise the Lord! ye heav'n's a-dore Him! O, praise Him an-gels in the height:
O, praise the Lord! for He is glo-rious! O, nev-er shall His prom-ise fail!

Sun and moon re-joice be-fore Him; Praise Him all ye stars of light, Praise the Lord! for He hath
God hath made His Saints vic-to-rious, Sin and death shall not pre-vail, Praise the God of our Sal-

spo-ken, Worlds His migh-ty voice o-bey-ed, Laws which ne-ver can be bro-ken
-va-tion, Hosts on high His pow-er pro-claim, Heav'n and earth and all Cre-a-tion,

For their guid-ance He hath made,... For their guid-ance He hath
Laud and mag-ni-fy His name,... Laud and mag-ni-fy His

rit.

CHORUS.

made..... Praise the Lord, ye heavens a - dore..... Him; O
Name.....

praise Him an-gels in the height; Sun and moon re-joice be-

-fore..... Him; Praise Him all ye stars of light..... Praise Him all

ye stars, ye stars of light!

I heard a Voice from Heaven.

HARRY ROWE SHELLEY.

Andante.

ORGAN.

p

I heard a voice from heav'n say - ing un - to

mf *rit.* *a tempo.*

me, Write, From henceforth blessed are the dead..... who die..... in the

mf *rit.* *a tempo.*

Lord: ev - en so saith the Spir - it, ev - en so saith the Spir - it; for they

p *dim.*

rest, (for) they rest..... from their la bors,

p *dim.*

This musical score is for a piano piece. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support. Dynamics include piano (*p*) and diminuendo (*dim.*). The lyrics are written below the treble staff.

My Shepherd is the Living God.

EUGENE THAYER.

Poco lento.

ORGAN. *mp*

This musical score is for an organ part. It consists of a single staff with a key signature of two flats and a common time signature. The tempo is marked 'Poco lento.' and the dynamic is mezzo-piano (*mp*). The music is a simple, flowing accompaniment.

mp

My Shep-herd is the liv - ing God, I know no crav-ing need, He

This musical score is for a vocal part. It features a treble and bass staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The dynamic is mezzo-piano (*mp*). The lyrics are written below the treble staff.

mf

leads me where the green herbs grow A - long the qui - et mead. He leads me where the

This musical score is for a vocal part. It features a treble and bass staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The dynamic is mezzo-forte (*mf*). The lyrics are written below the treble staff.

mf *f*

wa - ters flow, The wa - ters soft and still,..... And home-ward He will gent - ly guide My

This musical score is for a vocal part. It features a treble and bass staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The dynamics are mezzo-forte (*mf*) and forte (*f*). The lyrics are written below the treble staff.

wand'ring heart and will,

And homeward He will gent - ly guide My wand'ring heart and

CHORUS. *mp*

will.

He leads me where the wa - ters flow, The wa - ters soft and

still,

And homeward He will gent - ly guide My wand'ring heart and will.

Solo. *f* *mp*

I fear no ill, for thou, O Lord, With me for ev - er art; Thy Shep-herd's staff, Thy

mf *ff* *rit.*

guid-ing rod Up-holds my fain-ting heart, Thyshepherd's staff, Thy guiding rod Upholds my fainting

meno movimento. *mf* *mf*

heart..... Thy lov - - ing mer - cy still doth wait Through

all my life on me, And I with in my

mf

mf

Fa - - ther's house, For long bright years shall be, And

f

f

I with in my Fa - - ther's house For long bright years shall

be, For long bright years shall be, For

For long

long bright years shall be.....

8ve.

Sun of my soul.

Words by REV. JOHN KEEBLE.

SOLO, DUET, TRIO and CHORUS.

Music by WILLIAM E. CHANDLER.

$\text{♩} = 84$

ORGAN.

SOPRANO OR TENOR SOLO

1. Sun of my soul, Thou Sav- - iour dear, It is not
2. A - bide with me from morn till eve, For with - out

night if Thou..... be near; Oh may no earth - born
Thee I can . . not live; A - bide with me..... when

cloud..... a - rise, To hide Thee from Thy ser - vant's eyes.
night..... is nigh, For with-out Thee I dare not die.

SOPRANO.
When soft the dewa of kind . . . ly sleep, My wea - ried
Be near to bless me when I wake, Ere through the
ALTO.
tempo.

eye . . lids gent . . ly steep, Be my last thoughts,—how
world my way I take; A - bide with me till

sweet to rest For ev - er on..... my Sav - iour's breast,
 in Thy love I lose my - self... in heav'n a - bove.

rit.

SOPRANO SOLO. CHORUS.

Sun of my soul Thou Sav - iour dear, It is not night if Thou be near, Oh, may no
 Be near to bless me when I wake, Ere thro' the world my way I take; A - bide with

ALTO SOLO.

TENOR SOLO.

Sun of my soul Thou Sav - iour dear, It is not night if Thou be near Oh may no
 Be near to bless me when I wake, Ere thro' the world my way I take; A - bide with

Tempo Primo.

earth-born cloud a - rise, To hide Thee from Thy ser - vant's eyes. A - - men.
me, till in Thy love, I lose my - self in heav'n a - bove.

earth-born cloud a - rise, To hide Thee from Thy ser - vant's eyes. A - - men.
me, till in Thy love, I lose my - self in heav'n a - bove.

D.O.

I'm a Pilgrim, I'm a Stranger.

Andante. G. W. MARSTON.

ORGAN.

ALTO. SOLO.

SOPRANO.

I'm a pil - grim, And I'm a stran - ger, I can

Accompanying voices, *sempre p*
TENOR & BASS.

I'm a pil-grim, I'm a stran-ger,
I'm a pil-grim, I'm a stran-ger,

sempre p

tar-ry, I can tar-ry but a night. Do not de-tain me, for I am
I can tar-ry but a night. Do not de-tain me,
I can tar-ry but a night. Do not de-tain me,

This system contains the first three staves of the musical score. The top staff is the vocal melody, the middle staff is the vocal harmony, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'tar-ry, I can tar-ry but a night. Do not de-tain me, for I am I can tar-ry but a night. Do not de-tain me, I can tar-ry but a night. Do not de-tain me,'

go-ing where the foun-tains are flow-ing ev-er bright. There the
for I am go-ing, where the fountains are flowing ev-er bright.
for I am go-ing, where the fountains are flowing ev-er bright.

Fine.

This system contains the next three staves. The lyrics are: 'go-ing where the foun-tains are flow-ing ev-er bright. There the for I am go-ing, where the fountains are flowing ev-er bright. for I am go-ing, where the fountains are flowing ev-er bright.' The system concludes with a double bar line and the word 'Fine.' written above the final staff.

glo-ry is ev-er shin-ing, Oh, my longing heart, my longing heart is
There the glo-ry ev-er shin-ing, Oh, my longing heart is
There the glo-ry ev-er shin-ing, Oh, my longing heart is

This system contains the final three staves of the musical score. The lyrics are: 'glo-ry is ev-er shin-ing, Oh, my longing heart, my longing heart is There the glo-ry ev-er shin-ing, Oh, my longing heart is There the glo-ry ev-er shin-ing, Oh, my longing heart is' The system concludes with a double bar line.

there. Here in this coun - try so dark and drear - y I have

there. Here in this coun - try so dark and dreary I have

there. Here in this coun - try so dark and dreary I have

Unison. *f*
wan - dered for - lorn and wea - ry. There the cit - y to which I

Unison. *f*
wan - dered for - lorn and wea - ry. There the cit - y to which I

Unison. *f*
wan - dered for - lorn and wea - ry. There the ci - y to which I

SOPRANO.
jour - ney; My Re-deem - er, my Re-deem - er is its light, There is no

ALTO.
jour - ney: My Re-deem - er, my Re-deem - er is its light, There is no

jour - ney; My Re-deem - er, my Re-deem - er is its light, There is no

cres. *pp molto rall.*

sor - row, nor a - ny sigh - ing, Nor a - ny tears there, nor a - ny dy - ing.

sor - row, nor a - ny sigh - ing, Nor a - ny tears there, nor a - ny dy - ing.

sor - row, nor a - ny sigh - ing, Nor a - ny tears there, nor a - ny dy - ing.

cres. *pp molto rall.*

Repeat 1st verse

Praise the Lord, O my soul

Allegro non troppo, un poco maestoso,

B. C. HENRY.

f

Praise the Lord, O my soul; and all that is with - in me

mf *cres.*

praise His ho - ly Name, Praise the Lord, praise the Lord, O my soul, and for -

p

- get not all His ben - e - fits, Who for - giv - eth all they Who for -

sins, *p* And heal - eth all thine in - fir - mi

ties, all thine in - fir - mi - ties. *pp* Who sa - veth thy life from des -

true - tion Who sa - veth thy life. *cres.* *sf* *mf* true - tion, Who sa - veth thy life from des - true - tion, And crown - eth thee with *fp* *cres.* *sf*

mer - cy, with mer - cy and lov - ing kind - ness, and *mp* *p*

cres. crown - eth thee with mer - cy, with mer - cy and lov - ing kind - *do,*

ness, *mf* O praise the Lord, ye an - gels of His, ye that ex

cel in strength; ye that ful - fil His com - mand - ment, and

The first system of the musical score is written for piano. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "cel in strength; ye that ful - fil His com - mand - ment, and".

hark - en un - to the voice of His word, O praise the Lord, all

The second system of the musical score continues the melody and accompaniment. It includes a forte (*f*) dynamic marking. The lyrics are: "hark - en un - to the voice of His word, O praise the Lord, all".

ye, His hosts; ye ser - vants of His that do His pleas - ure.

The third system of the musical score continues the melody and accompaniment. The lyrics are: "ye, His hosts; ye ser - vants of His that do His pleas - ure."

This system of the musical score continues the melody and accompaniment. It features a grand staff with a treble and bass clef. The key signature has two flats. The lyrics are: "ye, His hosts; ye ser - vants of His that do His pleas - ure."

O speak good of the Lord, all ye works of His, in all

The fifth system of the musical score continues the melody and accompaniment. It includes a forte (*f*) dynamic marking. The lyrics are: "O speak good of the Lord, all ye works of His, in all".

plac - es of His do - min - ion.

f

Praise thou the Lord,..... O my soul.

f

Prayer is the Soul's Sincere Desire.

(WITHOUT ACCOMPANIMENT)

C. F. MORRISON.

Moderato.

p

Prayer is the soul's sin - cere de - sire, Ut - tered, or un - ex -

p

pressed. The mo - tion of a hid - den fire, That trem - bles

crea. *f* *p* That

The mo - tion of a hid - den fire

trem-bles in the breast. *p Recit. tempo ad lib.*

in the breast, Prayer is the bur-den of a sigh, The

rall. *p* *Recit. tempo ad lib.*

When none but

pp fall - ing of a tear, The up - ward glanc-ing of an eye,.....

pp *p a tempo.*

p a tempo. When none but

God is near. The up - ward glanc - ing of an eye, When none but

God is near.

f *f*

none but God is near. *p a tempo primo.*

God..... is..... near. *p* O Thou, by whom we

come to God, The life, the Truth the Way; The path - of

mf *mf*

prayer Thy-self hast trod; And Thou hast taught us to pray,—

rall.

f

rall.

Attacca Subito.

1. Our Father, who art in } be Thy name, Thy kingdom come, Thy
heaven, hallowed } will be done in..... } earth as it is in Heaven.
2. Give us this day our..... dai - ly bread, And forgive us our tres- } those who trespass a - gainst us,
3. And lea l us not into temp- } liver us from evil, For Thine is the kingdom, } glory, for ever and ever, A - men.
tation, but de- } and the power, and the.. }

Come unto Me.

E. B. STORY.

Andante. $\text{♩} = 60.$

p CHORUS.

Come un-to me, come un-to me,

all ye that la-bor and are heav - y la - den, Come un-to me, come un - to me.

all ye that la-bor and are heav - y la - den. And I will give you, will give you rest,

pp TRIO. CHORUS.

And I will give you, will give you rest, Come un-to me, come un-to me, all ye that la-bor and are

*Organ ad lib. as below **

pp Unison. *p*

heav-y lad-en; Take my yoke up-on you and learn of me, Take my yoke up-on you and

SOLO, rit. CHORUS, a tempo.

learn of me, For I am meek and low-ly in heart, and ye shall find rest un-to your souls.

SOPRANOS & ALTOS. *mf*

For my yoke is ea-sy and my bur-den is light, For my yoke is ea-sy and my

BASSES & TENORS. *mf*

For my yoke is ea-sy and my bur-den is light, For my yoke is ea-sy and my

rit.

bur - den is light; Come un - to me, Come un - to me and ye shall find rest un - to your soul.

rit.

I will praise Thee, O Lord.

Vigorous. *f* T. FRANK ALLEN.

I will praise Thee, O Lord, I will praise Thee, O

Lord, I will praise Thee, O Lord, a - - - mong the

peo - ple I will sing prais - es un - to Thee, I will sing prais - es un - to

Thee, I will sing prais - es un - to Thee a - - - mong the na - tions. *mp* *Su.*

SOPRANO SOLO. Somewhat slower.

I will sing Thee prais-es, I will sing Thee prais-es, I will sing Thee

prais - es O Lord, a-mong the peo - ple, I will sing Thee prais - es,

I will sing Thee prais-es, I will sing Thee prais-es a - mong the na - tions.

Ped. Sva.

Tutti. J a tempo.

For Thy mer - cy is great For Thy mer - cy is great, For Thy mer - cy is

great a - bove the heav-ens, And Thy truth reach-eth un - to the clouds.

Solo. mj

Through God shall we do va - liant-ly, through God shall we do va - liant-ly, for

Man.

He it is that tread - eth down our en - e - mies.

TUTTI. mf

Be Thou ex - alt - ed, be Thou ex - alt - ed, be Thou ex - alt - ed on

high, be Thou ex - alt - ed, be Thou ex - alt - ed, be Thou ex - alt - ed on high.

high.

I will praise Thee, O Lord, I will praise Thee, O

Lord, I will praise Thee O Lord, a . . . mong the

peo - ple, I will sing prais - es un - to Thee, I will sing prais - es un - to

Thee, I will sing prais - es un - to Thee a - mong the na - tions.

This musical score is for a hymn in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with lyrics underneath. The second system also has two staves and continues the melody and accompaniment.

Shout the Glad Tidings

ANTHEM FOR CHRISTMAS.

Allegro vivace.

G. W. MARSTON.

This block contains the piano introduction for the anthem. It is written for piano in G major, 3/4 time, and consists of two staves (treble and bass clef). The tempo is marked 'Allegro vivace'.

TENOR SOLO.

Zi - on the mar - vel - ous sto - ry be tell - ing, The Son of the

This block contains the tenor solo part of the anthem. It is written for tenor in G major, 3/4 time, and consists of two staves (treble and bass clef). The lyrics are written below the tenor staff.

High - est, how low - ly His birth! The bright - est arc - an - gel in glo - ry ex -

This block contains the piano accompaniment for the final part of the anthem. It is written for piano in G major, 3/4 time, and consists of two staves (treble and bass clef). The lyrics are written below the piano staff.

vivo,

cel - ling, He stoops to re-deem thee, He reigns up - on earth. Zi - on the mar-vel-ous

rall.

sto - ry be tel - ling, The Son of the High - est, how low - ly His birth! The

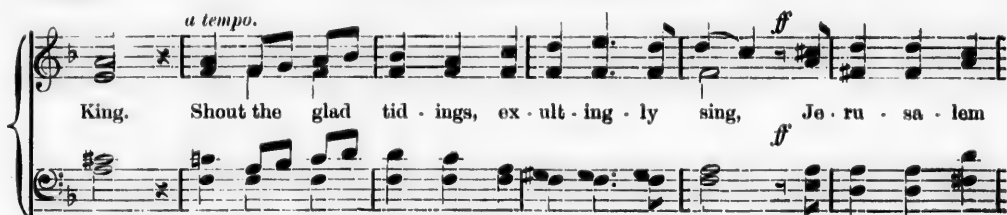
tempo. *p*

bright-est arc - an-gel in glo-ry ex-cel - ling, He stoops to re-deem thee, He reigns up-on earth.

piu vivo. *f* *p*

Shout the glad ti - dings, ex - ult - ing - ly sing. Je - ru - sa-lem tri-umphs, Mes-si - ah is

a tempo.



King. Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem

p



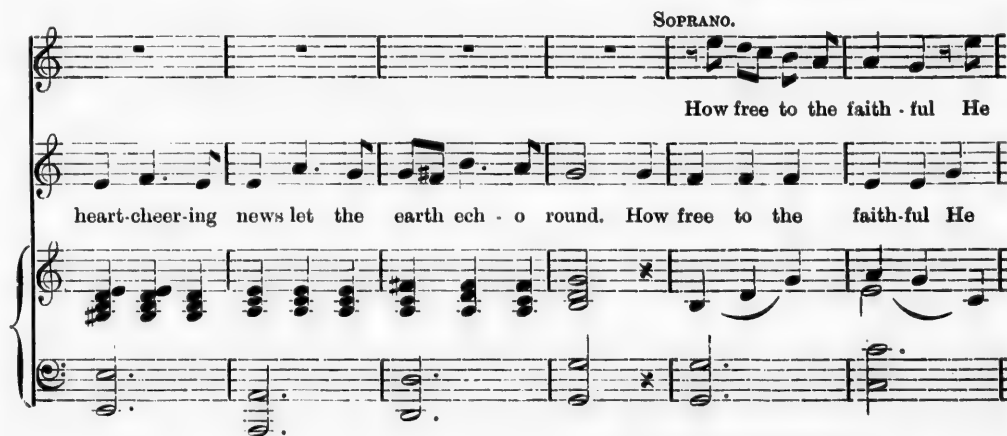
tri-umphs, Mes - si - ah is King.

ALTO.

Tell how He com - eth from na - tion to na - tion, The

Andante

SOPRANO.



How free to the faith - ful He

heart-cheer-ing news let the earth ech - o round. How free to the faith-ful He



of - fers sal - va - tion, with joy ev - er - last - ing are crowned. How His

of - fers sal - va - tion, How His peo - ple with joy ev - er - last - ing are crowned. How His

piu vivo.
 peo - ple with joy..... ev - er last - ing are crowned. Shout the glad ti - dings, ex -

p *a tempo.*
 ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King, Shout the glad

f *p*
 ti - dings, ex - ult - ing - ly sing. Je - ru - sa - lem tri - umphs, Mes - si - ah is King.

f
 with - ful He

p *espressivo.*
 Mor - tals, your hom - age be great - ful - ly bring - ing, And sweet let the gladsome Ho - san - na a - rise;

p
 ed. How His
 d. How His
 An - gels the full Hal - le - lu - jah be sing - ing, One chor - us re - sound thro' the earth and the skies.

piu vivo. *p* *Poco rall.*
 Shout the glad ti - dings ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is

a tempo. *ff* *sempre f e cres.*

King. Shout the glad ti - dings, ex - ult - ing - ly sing, Je - ru - sa - lem

ff *sempere f e cres.*

tri - umphs, Je - ru - sa - lem tri - umphs, Je - ru - sa - lem tri - umphs, Mes - si - ah is King.

There is a land of pure delight.

HARRY ROWE SHELLEY.

Andante.

Sir. *rit.*

SOPRANO SOLO.

p a tempo.

1. There is a land of pure..... de - light, Where..... saints im -
 2. Sweet fields be - yond the swel - ling flood, Stand..... dress'd in -
 3. O could we make our doubts... re - move, Those..... gloom - y

a tempo.

mf

mor - tal reign ; E - ter - nal day ex - cludes the night, And..... plea - sures
 liv - ing green ; So to the Jews old Ca - naan stood, While..... Jor - dan
 thoughts that rise ; And see the Ca - naan that we love, With..... un - be -

mf

ban - ish pain, There ev - er - last - ing spring a - bides,.....
 But timor - ous mor - tals start and shrink.....
 cloud - ed eyes, Could we but climb where Mo - ses stood.....

p
 There ev - er - last - ing spring a - bides,
 But timor - ous mor - tals start and shrink,
 Could we but stand where Mo - ses stood.

p
 There ev - er - last - ing spring a - bides,
 But timor - ous mor - tals start and shrink,
 Could we but stand where Mo - ses stood,

p And..... nev - er fad - ing flowers, Death, like a nar - row sea,..... di - vides
 To..... cross this nar - row sea; And lin - ger, trem - bling on..... the brink,
 And..... view the land - scape o'er, Not Jor - dan's stream, nor death's cold flood,

cres. And..... nev - er fad - ing flowers, Death, like a nar - row sea,..... di - vides
 To..... cross this nar - row sea; And lin - ger, trem - bling on..... the brink,
 And..... view the land - scape o'er, Not Jor - dan's stream, nor death's cold flood,

plea - sures
 Jor - dan
 un - be -

This heaven-ly land..... from ours.
And fear to launch..... a - - way.
Should fright us from..... the... shore.

p

This heaven-ly land from ours.
And fear to launch a - - way.
Should fright us from the... shore.

p

This heaven-ly land from ours.
And fear to launch a - - way.
p Should fright us from the... shore,

There is rest in Jesus' Arms.

MALE QUARTETT

NEVA PARKHILL PRENTICE.

M. L. BARTLETT.

1. I have stood up - on the mountain, Where the sunlight soft-ly gleams, I have wandered where the
2. I have wan-dered 'mid the brightness, And the joy and pomp of earth, I have felt its bliss and
3. Where the mount of Zi - on waits me, And the foun-tains flow so fair, Where the songs of an - gels

foun-tains Poured their sparkling, crystal streams; And I said, O, heart so wea - ry, Earth and
light-ness, Felt its sor - row and its dearth, And I said, O, heart so lone - ly, Vain its
greet me, With a ten-der, welcome air, Ceased for aye, The old - den sor - row, Si-lenced

sun - light hath its charms, But the soul so wound-ed, wea - ry, Finds its rest in Jesus' arms.
 beau - ty hath its charms, Faith for thee can whis-per on - ly, "There is rest in Jesus' arms.
 all the old a-larms, There my soul may on - ly bor - row, Rest in Je - sus' wait-ing arms.

REFRAIN.

There is rest, There is rest, There is rest, There is rest in Je - sus'
 There is rest, There is rest,
 arms, There is rest, There is rest, There is rest, There is rest in Je - sus' arms.
 There is rest, There is rest,

In the Cross of Christ I Glory.

W. T. GIFFE.

Moderato.

In the cross of Christ I glo - ry, Tow - ring o'er the wrecks of time;
 All the light of sa - cred glo - ry, Gath - ers round its head sub - lime:

Andante. BASS SOLO.

When the woes of life o'er - take me, Hope de - ceive and fears an - noy,

This system contains the first two staves of the Bass Solo. The top staff is a single melodic line in bass clef. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs) with chords and moving lines.

Nev - er shall the cross for - sake me, Lo! it glows with peace and joy,

This system contains the next two staves of the Bass Solo, following the same format as the first system with a single melodic line and a piano accompaniment.

DUETT. SOPRANO AND ALTO.

When the sun of bliss is beam - ing, Light and love up - on my way,

This system contains the first two staves of the duett. The top staff is for the Soprano and the second staff is for the Alto. Both parts have a piano accompaniment shown in a grand staff below.

From the cross the ra - diance stream - ing, Adds more lus - tre to the day,

This system contains the second two staves of the duett, continuing the vocal parts and piano accompaniment from the first system.

CHORUS.

Bane and bless-ing. pain and plea-sure, By the cross are sanc-ti-fied.

Peace is there that knows no mea-sure, Joys that through all time a-bide.

Glory to Thee, my God, this night.

A. BEIRLY.

DUET.

1. Glo-ry to Thee my God this night, For all the bless-ings of the light;

Keep me, O keep me, King of kings, Be-neath Thine own al-migh-ty wings.

TUTTI

2. For-give me, Lord, for thy dear Son, The ills that I this day have done;

That with the world, my-self, and Thee I, ere I sleep, at peace may be.

3. Teach me to live that I may dread The grave as lit - - tle as my bed,

Teach me to die that so I may Rise glor-ious at the aw - ful day.

First time Bases only. Second time full choir.

O let my soul on Thee re - pose,

O let my soul..... on Thee re - pose,..... And may sweet

And may sweet sleep mine eye - lids close;

sleep..... mine eye - lids close;..... Sleep that shall

Sleep that shall me more vigor-ous make,

me..... more vigor - ous make,..... To serve my

my bed,
ful day.
And may sweet
p that shall
To serve my

rit.

To serve my God when I a - wake.

God..... when I a - wake.....

Tutti.

Lord, let my soul for ev - er share The bliss of Thy pa - ter - nal care;

'Tis heaven on earth, 'tis heaven a - bove, To see Thy face, and sing Thy love.

Christ the Lord is risen to-day.

Allegro Maestoso e ben marcato.

GEORGE W. WARREN.

1. Christ the Lord is risen to - day, Sons of men and an - gels say;
2. Vain the stone, the watch, the seal. Christ hath burst the gates of hell;

Raise your joys and tri - umphs high, Sing, ye heavens, and earth re - - ply.
Death in vain for - bids Him rise. Christ has o - pen'd Par - a - - dise.

* Unison.

p

Love's re-deem-ing work is done, Fought the fight, the vic-tory won;
Soar we now where Christ hath led, Follow-ing our ex-alt-ed Head;

f

Je-sus' ag-o-ny is o'er, Dark-ness veils the earth no more.
Made like Him, like Him we rise; Ours the cross, the grave, the skies.

Con Anima.

Christ the Lord is risen to-day, Sons of men and an-gels say:

* Sing second verse forte.

Raise your joys and tri - umphs high, Sing ye heav'n's and earth re - ply.

Christ, the Lord, is ris'n to day.

Glorious Things of Thee are Spoken.

Andante maestoso.

ALBERT J. HOLDEN.

mf Oh.

Man.

Ped.

Glor - ious things of Thee are spok - en, Zi - on, ci - ty of our God,

He whose word can - not be brok - en, Form'd thee for His own a - bode.

On the rock, the rock of a - ges found - ed, What can shake thy sure re - pose?

With sal - va - tion's wall sur - round - ed, Thou may'st smile at all thy foes.

Andante cantabile.

con espress.

Oboe. Ch. Dule.

Ped. Bourdon.

SOLO. SOPRANO OR TENOR.

See! the streams of liv - ing wa - - ter, Flow - ing

a - bode.

re - pose ?

ay foes.

Flow - ing

from..... the fount of love,..... Still sup - plies..... thy sons and

Man.

DUET. SOPRANO & ALTO.

daugh - ters, And all fear..... of want re - move... Who can

cres. *f* *dim.*

faint while such a riv - - - er Ev - - er

Oh. Flute.

Sw. St. D.
Dulo. & Prin.

p *Ped.*

flows..... their thirst t'as - suage ?..... Grace, which

Man.

Like..... the Lord, the giv - er, Nev - er

Sw. both hands.

Ped.

rit.
fails from age..... to age. *Tempo I.*

Sw. pp

p *cres.* *rall.*
Round each hab - i - ta - tion hov - 'ring, See the cloud and

p *cres.* *rall.*

Ped.

f
fire ap - pear, *f* For a glo - ry and a cov - ring,

f *a tempo.* *f*

Nev - er
 cloud and
 a cov - ring,

dim.
 Show - ing that the Lord is near, *f* Blest in - hab - i - tants of Zi - on,
dim.
dim.
 Wash'd in the Re - deem - er's blood! *f* Je - sus, whom their
 souls re - ly on, *f* Made them kings and priests to God.
rall.
rall.
rall. *f*

Hear my cry, O God.

FRANK M. DAVIS

Andante.

Hear my cry, O God, at-tend un-to my pray'r, Hear my cry, O
 God, at-tend un-to my pray'r, Hear my cry, O God, Hear my cry, O
 Hear my cry, O God, Hear my
 God, hear my cry, O hear my cry, O God, at-tend un-to my pray'r.
 cry O God, Hear my cry,.....

SOPRANO SOLO.

From the end of the earth will I cry un-to Thee, When my heart is ov-er-
 -whelm'd, When my heart is ov-er-whelm'd, Lead me to the Rock that is high-er than I.

CHORUS. *ritard.* *Largo.*

High-er than I, High-er than I, Lead me to the Rock that is high-er than I, High-er than I.

Praise ye the Father.

GRAND TRIUMPHAL CHORUS, ADAPTED FROM "MARCHE ROMAINE."

GOUNOD.

f With majesty.

Praise ye... the Fa-ther, His

Praise ye... the Fa-ther, His

Praise ye... the Fa-ther, His

Allegretto maestoso. ♩ = 100.

pow'r is ev-er - last - ing; Praise ye..... the Fa-ther, Give thanks for all His

pow'r is ev-er - last - ing; Praise ye..... the Fa-ther, Give thanks for all His

pow'r is ev-er - last - ing; Praise ye..... the Fa-ther, Give thanks for all His

ben - e - fits, Sing forth your prais - es... Let ev - 'ry heart be joy - ful;

ben - e - fits, Sing forth your prais - es... Let ev - 'ry heart be joy - ful;

ben - e - fits, Sing forth your prais - es... Let ev - 'ry heart be joy - ful;

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "ben - e - fits, Sing forth your prais - es... Let ev - 'ry heart be joy - ful;". The music features a mix of eighth and sixteenth notes, with some rests. A forte (f) dynamic marking is present in the piano part.

Praise ye..... the Fa - ther, Great Rul - er, kind and mer - . - ci - ful!

Praise ye..... the Fa - ther, Great Rul - er, kind and mer - . - ci - ful!

Praise ye..... the Fa - ther. Great Rul - er, kind and mer - . - ci - ful!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "Praise ye..... the Fa - ther, Great Rul - er, kind and mer - . - ci - ful!". The music features a mix of eighth and sixteenth notes, with some rests. A forte (f) dynamic marking is present in the piano part.

Praise..... be to Him,..... Who hath shown His might - ty pow'r..... Let ev'-ry
 All praise to Him Who hath shown His might - ty pow'r...
 All praise to Him Who hath shown His might - ty pow'r...
 All praise to Him Who hath shown His might - ty pow'r...

voice..... sound His praise..... With ex - ult - ing strains of glad - - ness!
 Sing forth His praise With ex - ult - ing strains of glad - - ness!
 Sing forth His praise With ex - ult - ing strains of glad - - ness!
 Sing forth His praise With ex - ult - ing strains of glad - - ness!

Great..... is the Lord,..... Let His name be prais'd for - ev - er; Come ye

Oh, great is He, Let His name be prais'd for - ev - er; Come ye

Oh, great is He, Let His name be prais'd for - ev - er; Come ye

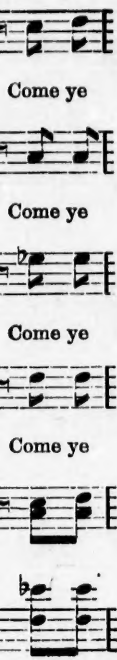
Oh, great is He, Let His name be prais'd for - ev - er; Come ye

forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:

forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:

forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:

forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:



Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the
Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the
Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the
Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the



Fa - ther, Who a - lone hath the pow'r to save! Loud - ly let the
Fa - ther, Who a - lone hath the pow'r to save! Loud - ly let the
Fa - ther, Who a - lone hath the pow'r to save! who can save! Loud - ly let the
Fa - ther, Who a - lone hath the pow'r to save! who can save! Loud - ly let the

cho - rus swell! Loud - ly let the tune - ful an - them ring! Love and joy be now in

cho - rus swell! Loud - ly let the tune - ful an - them ring! Love and joy be now in

cho - rus swell! Loud - ly let the tune - ful an - them ring! Love and joy be now in

cho - rus swell! Loud - ly let the tune - ful an - them ring! Love and joy be now in

ev - 'ry thank - ful heart, Oh, praise ye the Lord! Praise now the Lord.

ev - 'ry thank - ful heart, Oh, praise ye the Lord! Praise now the Lord.

ev - 'ry thank - ful heart, Oh, praise ye the Lord! Praise now the Lord.

ev - 'ry thank - ful heart, Oh, praise ye the Lord! Praise now the Lord.



O Praise the Mighty God 38 (41)
Praise you the Lord 28 - (1)

In Heavenly Love Abiding 86 8th music (3)
Come let us worship 3 - (2)